Ann Arbor Observer

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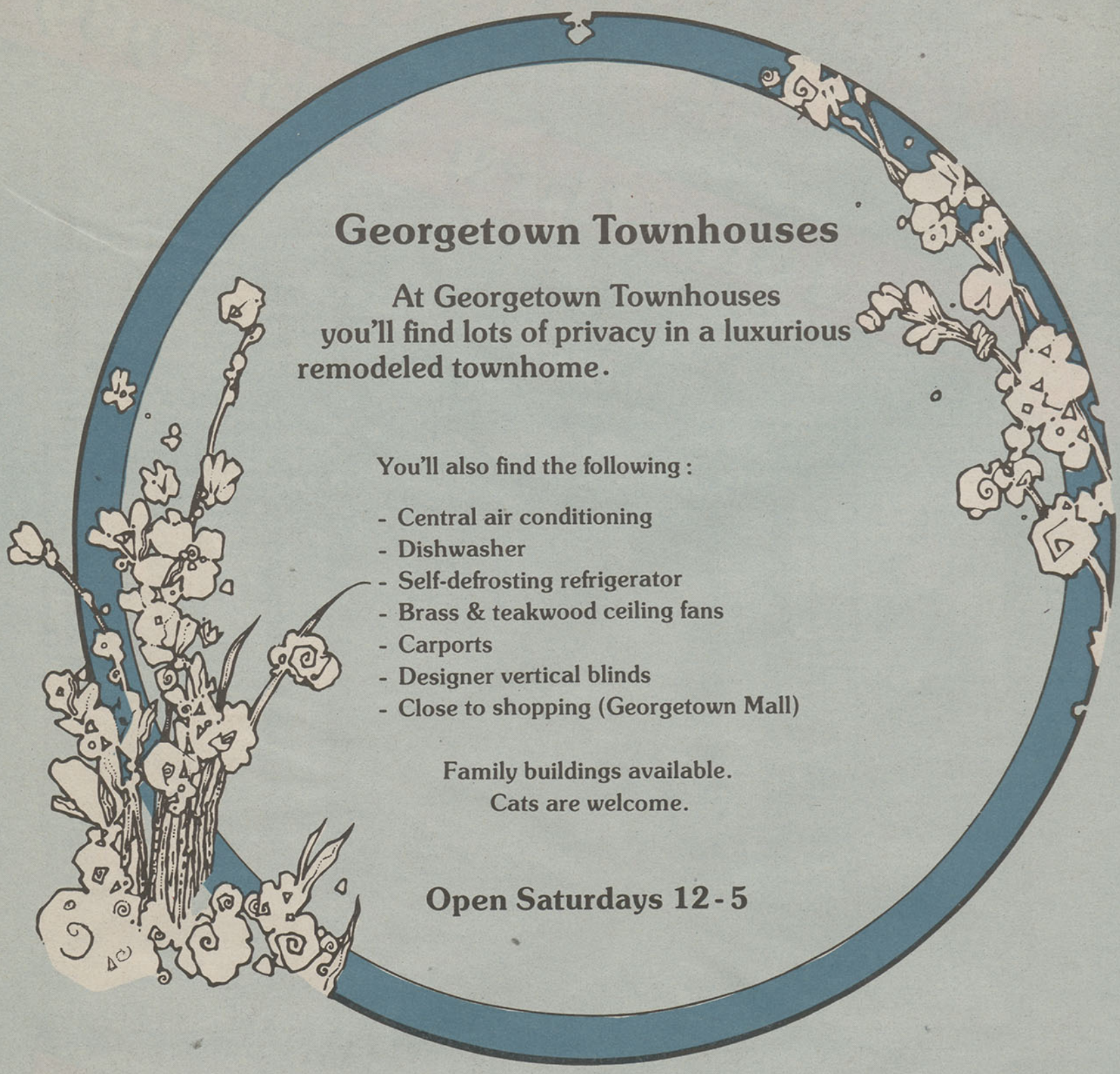

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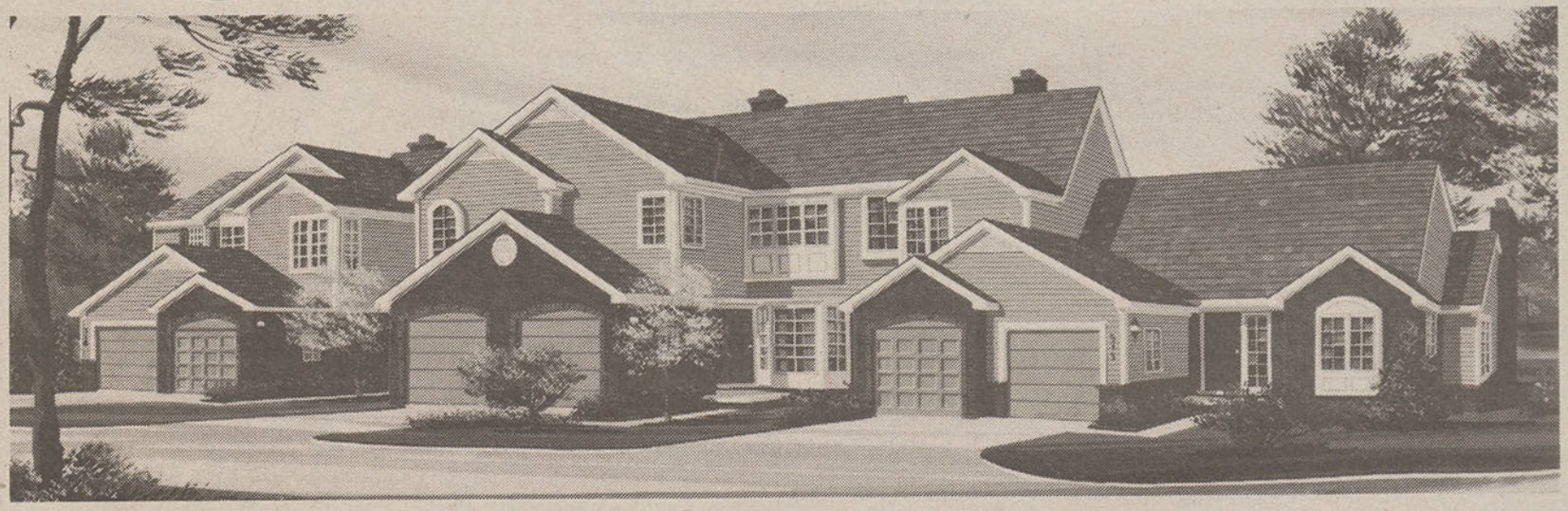

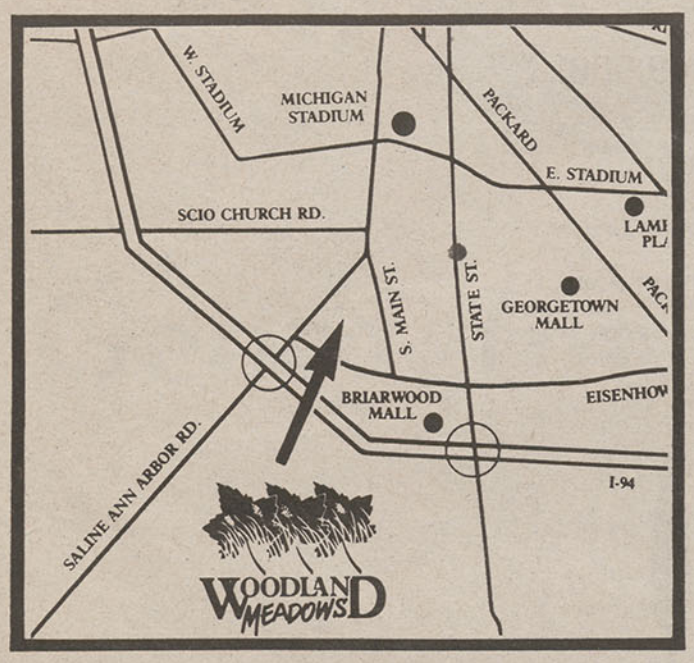

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The Ann Arbor Observer is published on the last Friday of each month, except for the September issue, published on the last Monday in August, and the December issue, published on the last Monday in November. The Ann Arbor Observer also publishes an Art Fair Guide on the second Friday in July.

Subscriptions: $12 to Washtenaw County addresses; $14 to addresses outside Washtenaw County. Write to the Ann Arbor Observer Company, 206 S. Main, Ann Arbor, MI 48104. Telephone: (313) 769-3175.

Manuscripts: The Observer welcomes freelance material. Send manuscripts to Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104.

USPS #454-470. Member Certified Audit of Circulations, Inc. Controlled circulation second-class postage paid at Ann Arbor, MI.

Postmaster: Send address changes to Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104.

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Printed by Inco Graphics (517) 676-5188
222 West Ash Street, Mason, MI 48854

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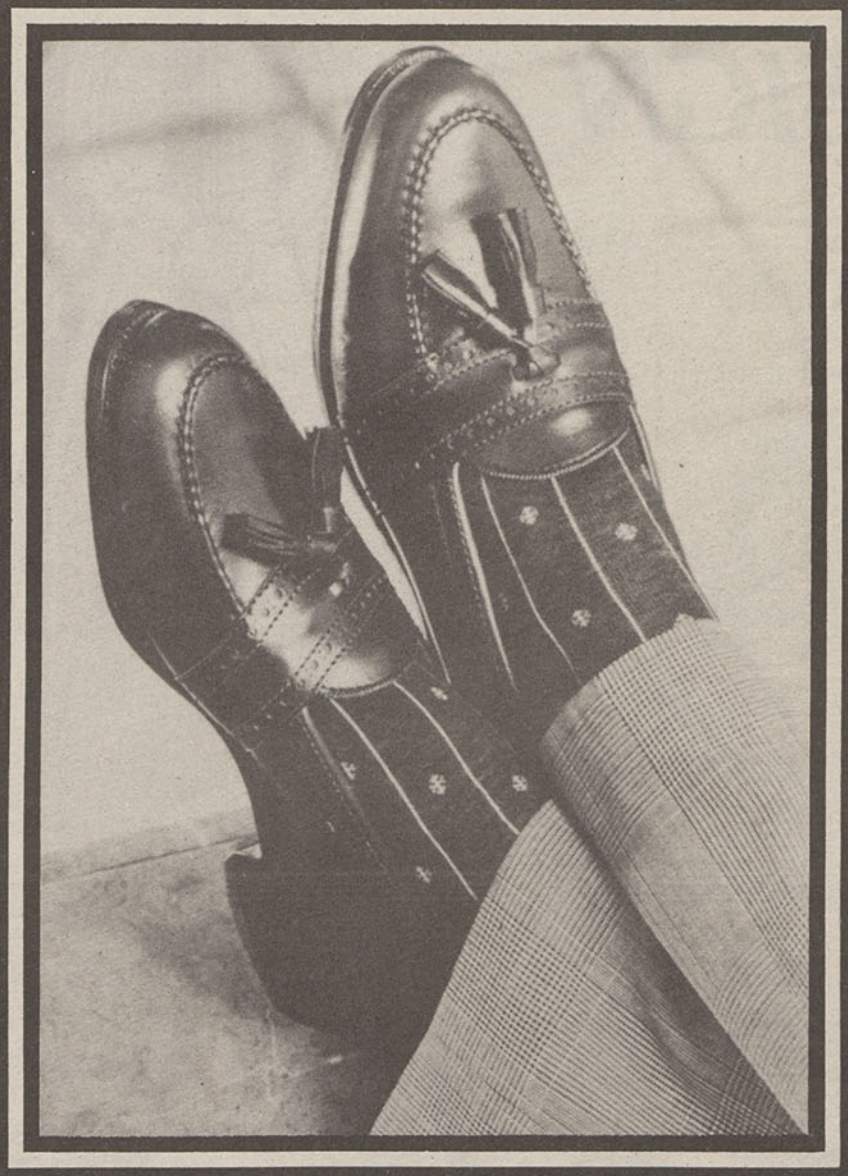

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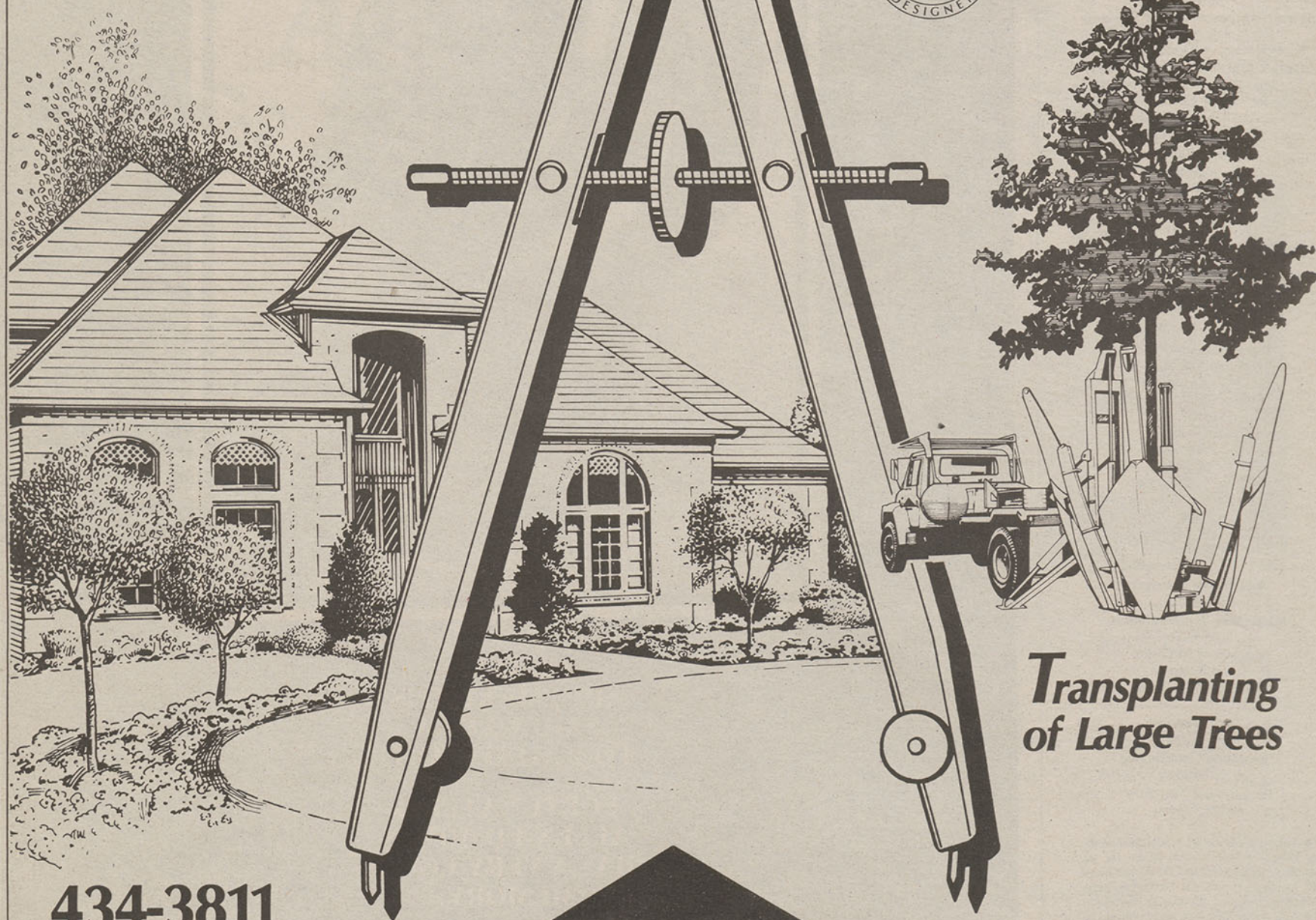

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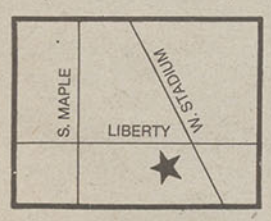

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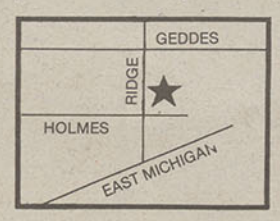

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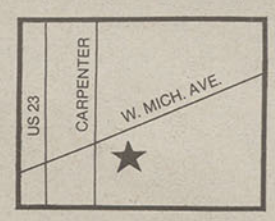

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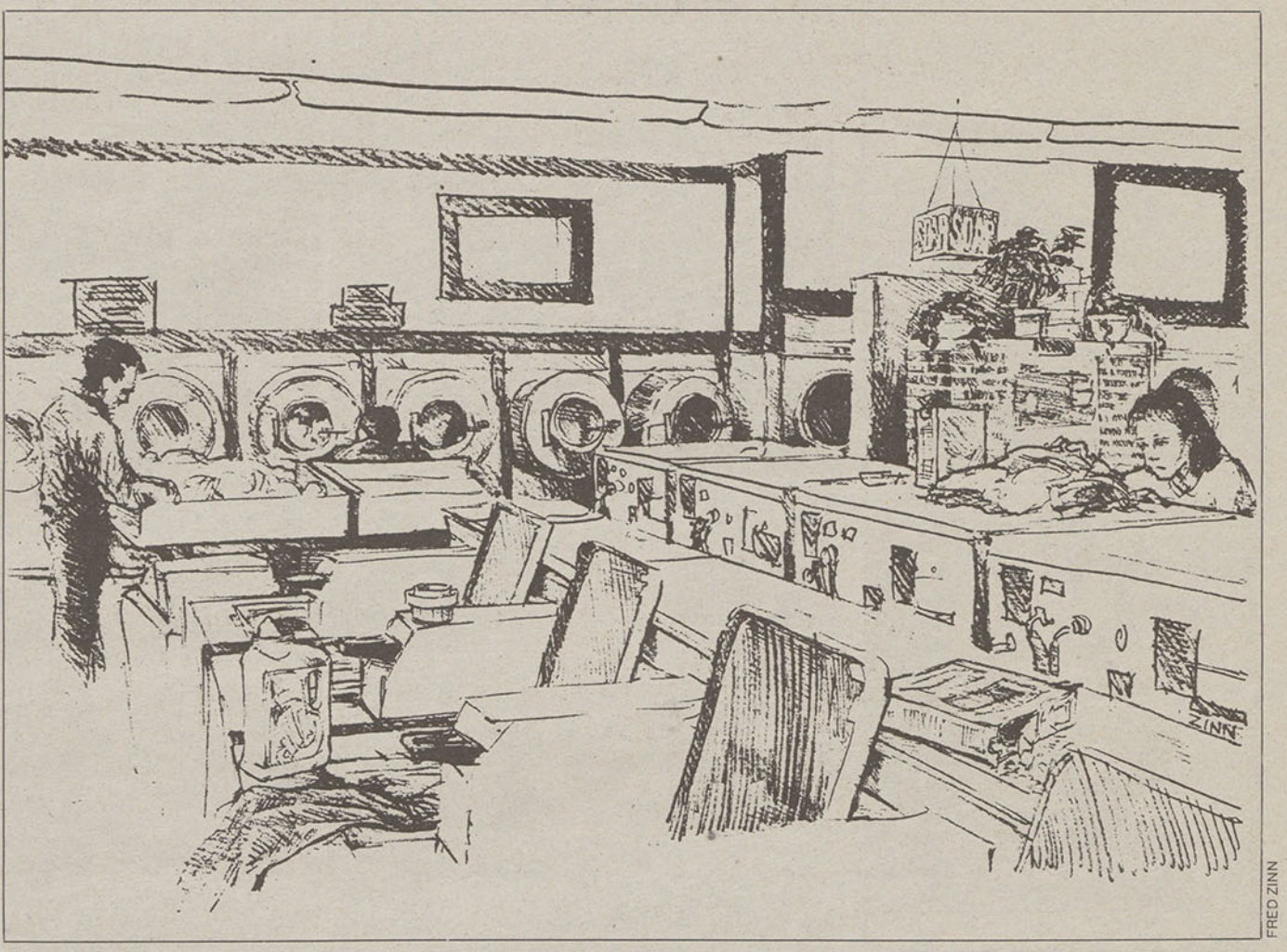
An afternoon at the laundromat

Life and love at Mr. Stadium



FRED ZINN

Of the dozen people doing laundry at Mr. Stadium Coin Laundry & Dry Cleaning early one afternoon, only two are working together. Their voices rise above the rhythmic sounds of washers ebulliently swishing through wash cycles and gurgling themselves empty.

"No," says the woman to her male companion. "You do it like this." She pulls a garment from their clothes basket and drops it in a top-loader. His chin falls to his corduroy sport coat. Compliantly, he fills a second machine.

Aside from this pair, no one is within six feet of another person. Everybody sits reading or stands folding in their own zone. There's an equal male-female ratio, and nearly every well-scrubbed, hopeful face looks as if it belongs to an emancipated upperclassman or grad student. The only exception is a bulky man in his sixties crisply folding his white cotton briefs next to the dry-cleaning counter. Behind the counter, three older women take turns helping customers.

At the opposite end of the room, a bearded man in a denim jacket, gray shorts, and specialty walking shoes puts down his copy of the *Los Angeles Times*, in which he's been reading a story about the McMartin preschool case, and tends to a dryer load of blankets and towels.

The interior of the laundromat has a focal point: a red-and-white triangular sign, swaying slightly, announcing "SOAP." The soap machine below it, rubbing shoulders with the bill changer, offers a choice of four detergents and three bleaches, as well as Downy and Bounce. Soap costs 40 cents a box.

Today's customers are too well prepared to need it. A denim-clad woman enters, slapping across the linoleum in wood-soled sandals. Off comes her jacket, revealing a white sweatshirt with Chinese characters running down the left side. Having set down a pair of well-stuffed plastic baskets, she takes out two huge Downy bottles, two boxes of unscented Tide, and a roll of quarters. Into three of the $1.25-a-shot front-loaders she pushes, first, her sheets, socks, and towels, then a collection of colored clothes, and finally some jeans. On the third load, the first Downy bottle is exhausted, and she drops the empty into the wastebasket.

Now she feeds four quarters into a top-loader and dumps in her dainties. Time to relax. Out come the black cherry soda and chips. Supported by her elbows, she leans over the agitating clothes, munching chips and scrutinizing *Newsweek*.

The lone couple have slipped away unnoticed but now return. They prove to be commuters; they transfer everything to the dryer and retreat through the door. The *L.A. Times* reader leaves, too. Meanwhile, someone breaks another person's protective zone, asking the woman hunched over *Newsweek* what the Chinese characters say.

"Oh, 'Japan,' " she answers. "It means 'Country to the East,' and Japan is east of China. I asked in a Chinese restaurant. When I first asked, I thought it meant something dirty."

Outside, a black-haired young woman slides off the seat of a Ford pickup bearing California plates and stickers from two California colleges. As she enters and sets up across from the Chinese sweatshirt, she's recognized by a young man, and a conversation develops. Mostly the woman talks, while the man—delicate features, eyeglasses, and an exemplary folding technique—listens intently.

"My catalytic converter went out when I was in Illinois," she explains with a laugh. "I was taking Maria to apply at Illinois. I heard you were applying." He smiles graciously. A row away, under the *Newsweek*, the top-loader goes *thumpity-thump-thump,* as it thrashes into a spin cycle. The Chinese sweatshirt briskly turns, lifts the lid, and rearranges the load.

The California woman continues. "Professor Graves got a contract through for studying copper-based—"

Zeeewwww! a decelerating dryer interrupts.

"I don't want any to leak out, I want it warm enough." The California woman closes a top-loader lid that the exemplary folder has opened. He keeps smiling and gazes into her eyes.

Across the rank of washers, *Newsweek* is being flung into a red basket that nests in a brown basket. The woman reaches into the top-loader. As she extracts a mound of underwear, a bra flips onto the floor and lies there dumbly, arranged in the shape of a medium-sized fish. She snatches it up like a forbearing angler and tows her wet things across the room in a cart.

The commuting couple are back for the third time, at last serious about drying and folding. A woman who sampled Douglas Adams's *So Long and Thanks for All the Fish* while waiting now troops out with a duffle dangling from one arm, a cube of clean towels under the other. When she opens the door of her 1963 Ford Fairlane 500, a passerby compliments her on the car and asks, "Is that an automatic?"

"Naw, it's three on the tree," she replies.

A profound hush has fallen over the laundromat. Only four people remain inside. The woman in the Chinese sweatshirt carefully stretches out a pair of gray longjohns until the ankles touch, concluding what is probably their last laundering till winter.

Outside, the exemplary folder and the California woman are sunning on a bench on an island of grass, directly behind her truck. They angle toward each other so their knees meet. Both faces are awash in smiles.

Note from New Orleans

The continuing adventures of Nurse Nancy Necktie

A friend writes:

I just got back from New Orleans, where I checked up on an old friend whom many Ann Arborites know as Nancy the Necktie Lady—Nancy Ochsenschlager. She started selling her homemade neckties in 1967, originally at the Farmers' Market and then at the Guild summer art fair from its second year on. Those wild, wide ties made out of bluejeans butts and drapery bolt ends subsidized her gypsy life. Nancy had come to Ann Arbor as a sophomore in nursing in 1959; eventually her unquenchable wanderlust took her away from her job at the U-M Hospital: to Europe, Central and South America, Russia, Japan. Her necktie business was perfect; she could go anywhere because her ties were universal.

How surprising, then, to find her so willingly chained to a desk. I found her in the middle of a happy, chaotic scene on the second floor of the New Orleans Jazz and Heritage Foundation's old house on Rampart Street. Spring thunderstorms lashing at the tree-framed windows made the cozy, down-home place feel even friendlier and cozier. Portable phone

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Necktie at the 1980 art fair.

PETER YATES

strapped to her waist, a sheaf of papers in hand, eyes wide with pleasure and excitement, round face grinning, Nancy was hugging an old friend just back from Guatemala.

Keeping up with Necktie, which is what the Jazz Fest staff calls her, is difficult even in calm moments. It was impossible in this place, where the staff jokes, laughs, chats, and works frantically hard to pull together a magnificent annual event: the New Orleans Jazz and Heritage Festival.

Nancy's desk was littered with papers, a stuffed Rolodex, a phone with an incredibly harsh paging tone, toy alligators, and an aerial photo of the festival. There it all was: ten stages, fifty food booths, hundreds of craft booths, and tens of thousands of people, all swirling around in a gumbo of celebration. Necktie is now an associate producer, the person most responsible for making the huge operation run smoothly. While I watched, she talked on the phone ceaselessly, checking over her thirty-five budgets, adding figures on her calculator, and constantly referring to the aerial shot, figuring out stage and tent placements with her site construction chief. It was like standing in the eye of a musical hurricane, trying to talk to a woman who's been in it for fourteen years.

We met again the next morning in her apartment, a shotgun flat in the By Water District, a few blocks from the Mississippi and a half-mile east of the French Quarter. Like Nancy, her apartment is a blend of distinct personalities. The front half is old and pleasantly worn, full of colorful souvenirs of her many travels. The back half is a newly remodeled dining room and kitchen, with white tile, wood, and an airy ceiling. She was sipping coffee and fiddling with the strap of her ever-present cellular phone when I arrived. We reminisced at Nancy's breakneck conversational pace.

The memories tumbled out: meeting Ron Brooks and discovering modern jazz, the good times listening to music at the Old Town, the Golden Falcon (where Maude's is now), and in Detroit. The winter accident on I-94 that almost killed her, the appendectomy in Bogota, her discovery of the world's folk musics as she traveled, her enchantment with Carnival in Rio, her increasing disillusionment with Western medicine, and her realization that hand-sewn neckties were a ticket to freedom.

But now she's given up a good deal of that to do what seems like a dream. "When you travel all over the world and you find more and more that everybody knows about this festival and is blown away by it, it is hard to believe that I do this," she told me. "In a sense it is surreal. I can't believe that Nurse Nancy Necktie is a fair director!"

How that happened does seem surreal. In 1976, Nancy was on her way to San Francisco with a vanful of ties and stopped in New Orleans to drop off a friend who had hitched a ride there. He told her about a flea market, and she set up shop there to scare up some gas money.

"This little blond guy, Quint Davis, who produces the festival, came by and saw my ties," she said, amazed all over again. "He fell in love with them and ordered a few. I finished them and brought them over to his office and met all the people who produce this festival I'd been hearing about all day."

They talked about the Ann Arbor Blues and Jazz Festival, which Davis had heard live on the radio, about John Sinclair and One-String Sam. One thing led to another, and Nancy soon found herself the only white person in a tiny bar watching the Wild Magnolias, a group of brilliantly costumed Mardi Gras Indians, rehearsing call-and-response chants.

"I walked into this scene that was like being in tribal Africa," she said, voice husky as she recalled the day that changed her life. "After that I never left New Orleans. That was absolutely it." The Indians call her Necktie, too, and are very protective of her participation in their Afro-Caribbean ceremonies.

"I have identified with this culture so fast and easily that it almost makes me think I was black in a former life," she said. "When I was fourteen I was detasseling corn in the barn with the only black kids in Aurora, Illinois. They'd bring their record player . . . this was early Fifty-three now . . . and teach me to dance. I learned the background vocals and everything. So I've gotten totally involved with this culture. When I travel now, I miss it tremendously—the parades, the Dirty Dozen Brass Band, the Indians, the Neville Brothers, Tipatina's, the music, the gospel. It becomes a part of your soul."

Nancy still makes neckties in the fall, when the festival season slows down. She said she's glad she still sells ties at the Michigan Guild's Christmas Fair and she's sorry she is so busy in the summer, road-managing in Europe and assisting Davis with other festivals, that she can no longer work the summer art fair. But she's planning an Ann Arbor "Big Chill Reunion" on Ohio State weekend for her fiftieth birthday—a milestone she's quite proud of. This woman, who has touched so many people as a nurse, a craftswoman selling crazy ties, an intrepid explorer, and now as director of one of the world's great music festivals, ought to be able to throw a bash that puts Mr. Kasdan's curiously cold movie to shame. I plan on being there, with my favorite Nancy necktie in place.

The last I saw of her, as I cruised up the old, ungentrified streets of her somewhat ramshackle neighborhood, was typical Necktie: Nancy was standing at her front door talking on her radio phone, plugged into her wonderfully creative, soulful family, staring at the sky, thinking aloud and waving good-bye, a preoccupied half-smile on her face.

Dancing all night

At the high-energy Dawn Dance, people make it through with Gatorade, custom shoes, and two tables of desserts.

You can tell the die-hard dancers by what they bring into the gymnasium at Scarlett Middle School. Loaded down with sleeping bags, changes of clothes and shoes, Gatorade, kids' gear, and food—these are the devotees, who, on a mid-April Saturday night, plan to greet the first wisps of Sunday morning at the Ann Arbor Dawn Dance.

The gym is festooned with crepe paper and balloons—like a small-town school prom, except that the several hundred square and contra dancers are dressed casually. Most of the men are in slacks and T-shirts. Some wear shorts with oxfords and dress socks. Others have sweatbands on their foreheads. The women tend to wear skirts and dresses, which are preferable for swinging.

Contra dancing originated in New England, and its moves are similar to those of Western square dancing. Dancers form long double lines, men facing women, and weave among each other up and down the lines, meeting new couples with each new round of the music. The lines intertwine in spellbinding patterns that call to mind knitting or crochet work. And when a couple misses a move, the fabric of the dance falls apart. The dances are done to jigs, reels, and hornpipes, the traditional music of the British Isles, and to "old-timey" tunes of the American South. The music is usually fast, rhythmic, and repetitive. A beginner often starts knowing only a few moves and learns the rest by doing it.

"The advice I would give to new people," says Erica Spiegel, here at her first dance, "is if you're standing outside of it and you see a few hundred people doing these intricate, complicated moves, it looks very intimidating. But it's not, once you get in there."

By 10 p.m. the dance floor is packed. Old friends meet, exchange hugs, and sit down to chat. The caller is trying hard to be heard by everyone on the floor.

"Let's line up for a contra," he calls, and the mass of bodies forms magically into four sets of parallel lines. "This is an improper dance, so active couples cross over," the caller warns, then explains how to do a "gypsy": "The man and woman walk around each other, not touching, but maintaining heavy eye contact and flirting ferociously. Now, when you can't stand it any more, swing your partner!"

A short, dark-haired woman and a man in a Hawaiian shirt bat their eyelashes in mock flirtation. Then, staring into each others' eyes, they swing. The man sweeps

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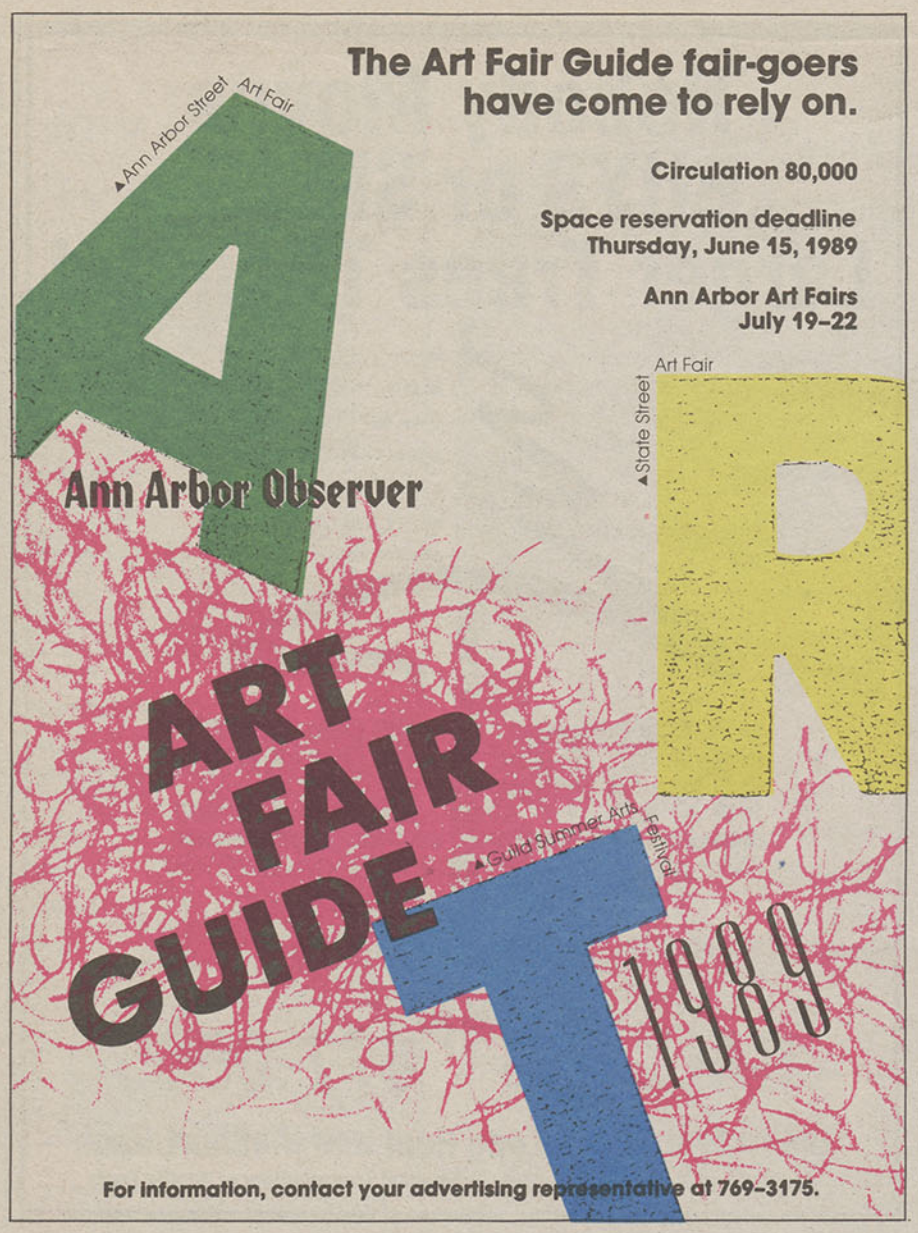
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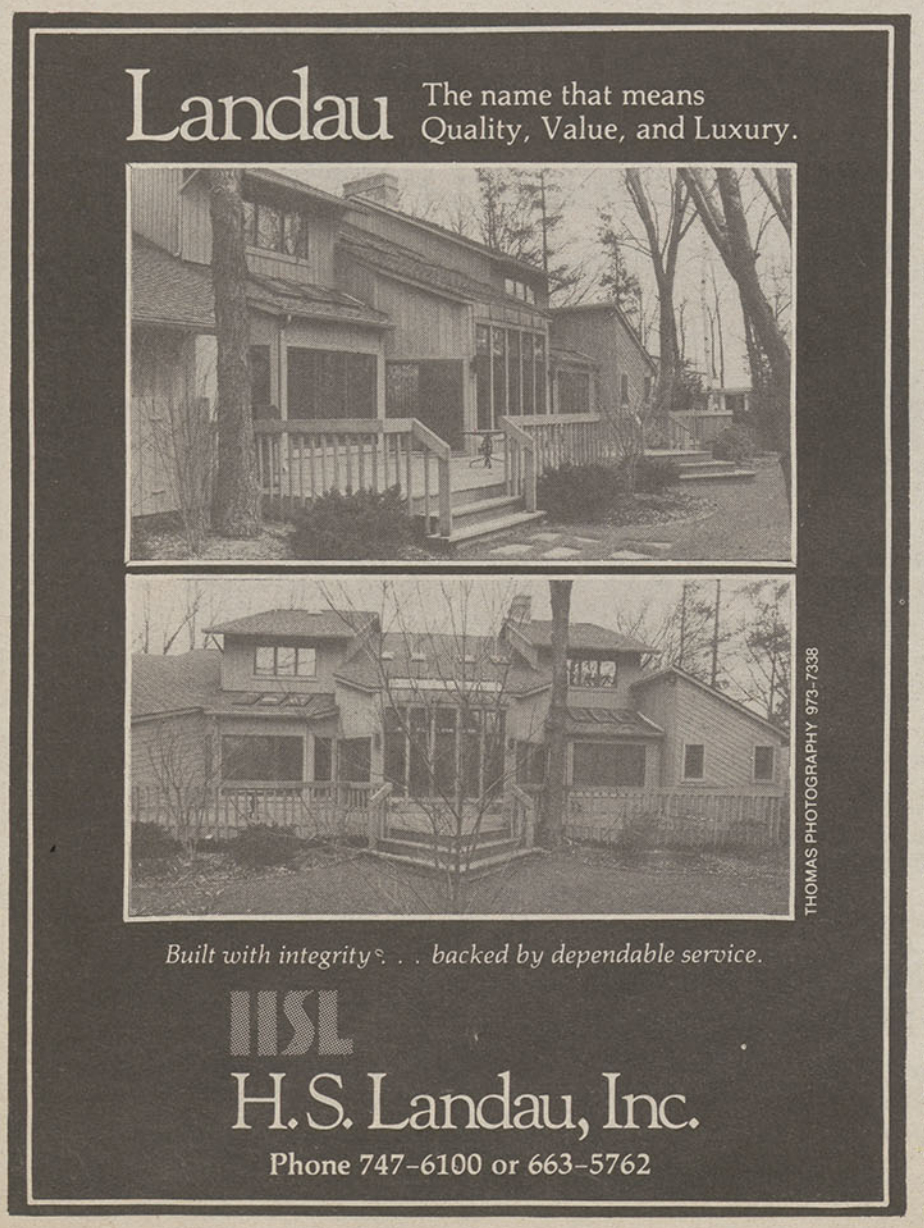
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the woman up into waltz position. Pivoting on one foot and pushing with the other, as if on a scooter that's nailed to the floor, they spin in place.

The act of swinging seems to unleash the smile reflex in dancers. When the dance is in full motion, the dark-haired woman and her partner move up the line to a new couple, but the new man looks confused. "Okay, left allemande," the woman says, grabbing his left hand, "now a right-hand star." Nudges and even little shoves from more experienced dancers help keep the novices in step.

When the caller has talked through the moves several times, he announces, "You're on your own!" Several faces freeze in panic. But somehow, the music and the other dancers carry them along, and, like knitting, the patterns seem to form without thought.

Tom Allen, an engineer from Detroit, says he prefers to walk into dances blind, skipping the caller's explanations. "That's my specialty," he says. "It's my engineer training that did it. I knew that differential equations were worth something."

Toward midnight, the energy in the room is heating up considerably. Caller Kathy Anderson is backed up by the Top Drawer String Band from Lansing. Between dances, people don't even bother to leave the floor; they just mill around until a likely partner crosses their path. "When it's the Dawn Dance," Anderson says, "you gear yourself up to do more than you could possibly dream . . . and then you almost do it."

One dedicated dancer shows off a pair of shoes he had custom-made for this dance. Blond, blue-eyed mechanic Terry Richards holds up his feet to display a pair of running shoes with leather soles bonded to the bottom. "So," he says like a salesman, "you get all the cushion of tennis shoes, but the leather sole makes it great for sliding and swinging."

At midnight, the crowd streams into a large lunchroom for a potluck feast. Five long tables are loaded with dishes: casseroles, chicken, soups, fruit, bread, and desserts—two tables of desserts. The dancers do some serious carbo-loading to prepare for the next few hours. There's even a room set aside for naps. Cathy Runyeon of Grosse Pointe brought a sleeping bag, but she probably won't use it. "It's too noisy," she says, "but I took a nap this afternoon to prepare myself. I'm a Presbyterian minister and I have to be in church in the morning." She also plans to lead her church youth group on a ten-kilometer walk for hunger in the afternoon. "It's gonna be a busy day after a long night," she says cheerfully, "but it's worth it."

When Wild Asparagus, the headline act from Boston, takes the stage at 1 a.m., the crowd is lined up and ready to dance. There's hardly room on the floor for everyone. The nattily dressed quartet have slightly punk haircuts, and the three men wear funky ties. They play oboe, fiddle, and concertina; Ann Percival, wearing a vintage 1940's dress, plays piano and synthesizer. The band peppers the traditional New England style with strains of psychedelia and East European klezmer music into a post-modern mix of old and new. Movement and music are in perfect sync as concertina player George Marshall calls the dances.

The haunting, trance-inducing music becomes especially powerful when teamed with the collective energy emanating from the dance floor. Judy Barlas, a vibrant red-haired woman, sees this energy as a healing force as she prepares to face surgery for malignant melanoma. "I need high endorphins," she says, "and the best thing to do is dance, because that makes me high."

Graduate student Jacqui Woolley says that "at about three a.m., giddiness sets in. So there's no monotony or boredom, because you've entered this new plane."

Says Terry Richards, "You're only aware of time when the sun comes up and the windows start becoming light."

At 4:30 a.m., Richards is on his third change of clothes, a Japanese *hapi* coat over a T-shirt. He was out dancing last night in Holland, and will help pack up the sound system here after the last dancers have given up. He shows no sign of slowing down as he heads to the floor for another dance.

Rosemary's bats

Pest control at the U-M with fishnets and coffee cans.

"If I get a call, everybody's hiding," says Rosemary Kuderick, a pleasant, round-faced woman who's worked for the last ten years as a pest control specialist at the U-M. She spends most of her time killing bugs. But when pigeons slip into a gym—or December construction activity routs a bat from its winter haven, so that it unexpectedly fastens itself to a wall in a familiar stairwell—cowering students, faculty, and staff call Rosemary the Bat Remover.

She responds with gloves, a fishnet, and Rick Howells, a colleague from the state Department of Occupational Safety and Environmental Health.

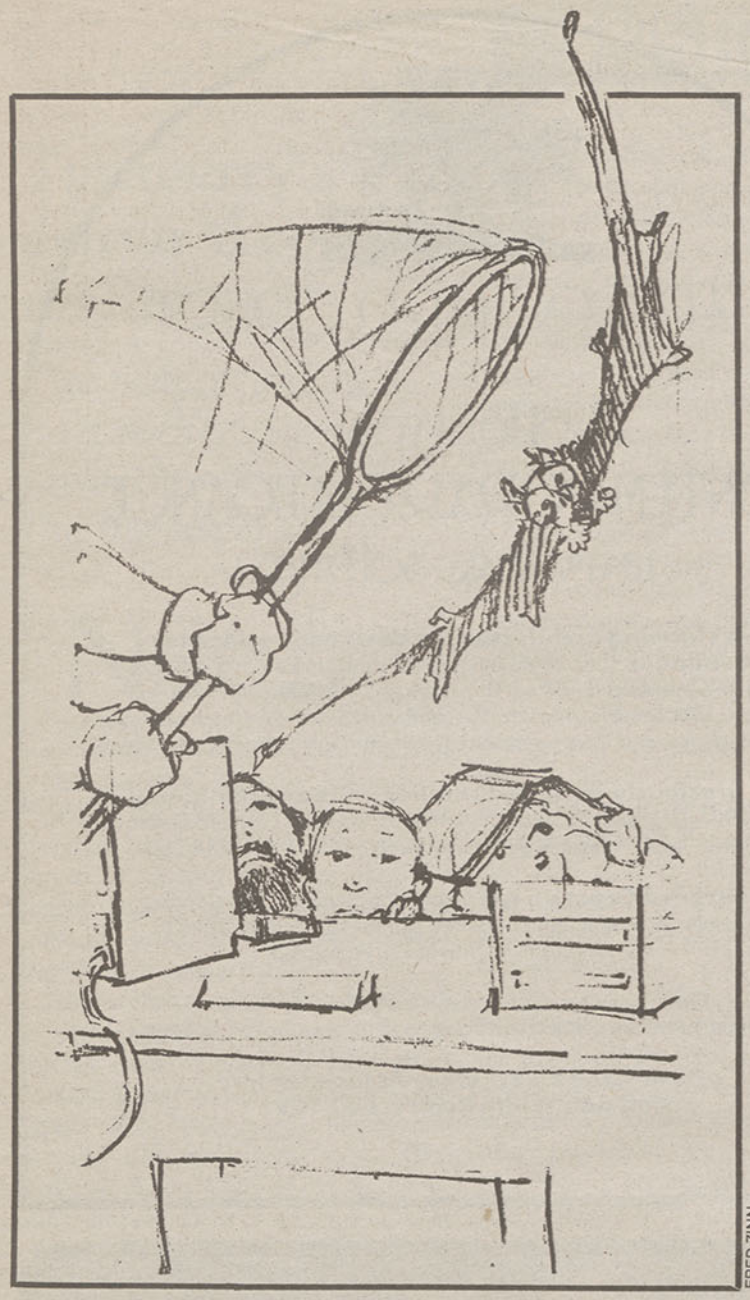
"When you go, a lot of times they say, 'A woman! Aren't you afraid?' " she says. "You don't want to let them know."

Her basic technique is to quietly net the specimen, slip it into a coffee can, and take it outside for release. Because most bats are found roosting on a wall or pipe, she is involved in few dramas. "It's not what you would think," she says modestly. Because of the urgency university employees attach to the immediate and permanent removal of a bat, her phone will ring again—"Soon!"—if it returns after being ousted.

According to the bat removers, most of the excitement in their business is man-made.

"Sometimes you get the macho man that swats at it," says Howells. "Then it gets real comical."

Kuderick and Howells have just come



FRED ZINN

off a typically slow winter. But in summer, especially August, three or four bats may be reported a day. They turn up in the upper floors of older buildings when windows are left open; the brown bat, simply using its supersonic radar, will follow a hapless mosquito inside and stay there. Bats also roost in the nooks and crannies of Gothic-style buildings like the School of Education and—most commonly—the Law Quad's Hutchins Hall.

It was at Hutchins that, in an exception to the rule of the reclusive intruder, Kuderick once made a stylish, midair catch of a stirred-up bat. From there, it routinely went into the coffee can and was released outside, back to the daily grind of catching seven times its own weight in insects.

Howells explains that a bat needs only three-eighths of an inch to enter a building. Bats roost in attics, on ceilings, in the voids between walls, and in machine rooms and the myriad steam tunnels beneath the campus. Bats are so common, according to Kuderick, that maintenance personnel—who are used to seeing the animals affixed to even the tiniest surface irregularities by means of their cartoonish four-toed feet and a sort of thumb-hook—forget to make bat reports.

The student dorms are about the only places on campus not served by Kuderick and Howells; private contractors handle pest control there. In the broad field of pest control, bat removal is something of a specialty. Before starting at the U-M, Kuderick worked for Orkin for a year and a half. Bats didn't fall within her domain. She was wiping out bugs on the house route, and later switched to a route on campus. When the U-M decided to address the pest problem in-house, she was invited to come aboard. That was when her focus broadened to include winged fur-bearers.

Most of Howells's thirteen years in the field have also been spent at the U-M. He completed special training in pesticide technology at Ferris State, and is one of six boys in his family who have worked in pest control at one time or another.

Kuderick's twenty-two-year-old daughter warns her to be careful, but neither she nor Howells recalls a serious accident with bats. Still, they stay mindful of the mouthful of sharp teeth and the slight possibility of contracting rabies. (Howells saves news clippings about the occasional bite victim being innoculated against the disease.)

This summer, as usual, bats will be appearing unexpectedly around campus. Students and professors will cower in hallways and hail the arrival of Rosemary the Bat Remover, net in hand. They will marvel at her cool and admire her skill.

So, within the bounds of machismo, does her colleague: "Rosemary is a special kind of person," says Howells. "For a woman, she goes right up there with the net and snags 'em." ■

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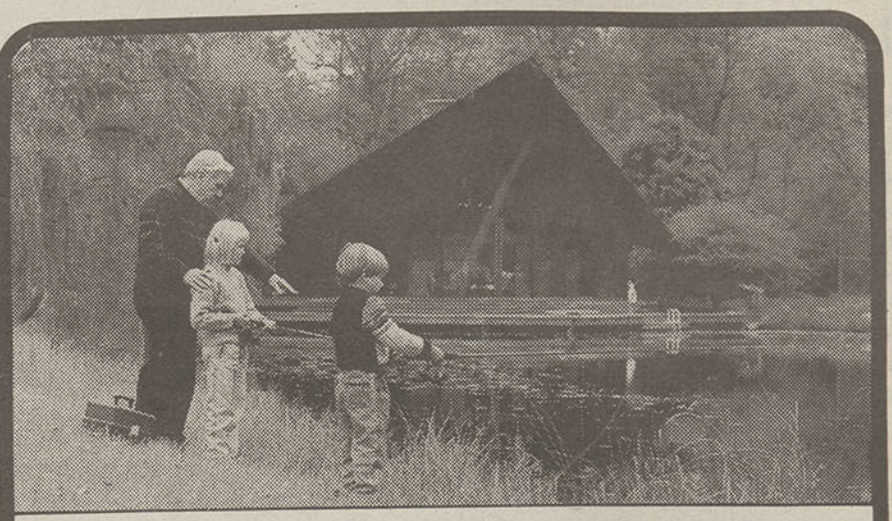

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Turnberry's detour through reality

The mayor decided he'd rather run for reelection than fight the bureaucracy.

"New $60 To $90 Thousand Houses Planned For Ann Arbor Subdivision," read the headline splashed across the top of the front page of the September 1988 issue of *Business to Business*, the Chamber of Commerce magazine. It sounded like an answer to the prayers of all Ann Arborites who have been bemoaning the city's alarming—and growing—lack of "starter" homes affordable to young families.

The Turnberry subdivision, proposed by the Turnberry Development Corporation for a sixty-two-acre parcel south of Packard Road just west of US-23, would include 210 single-family homes and another 100 apartment units. The project's youthful developer, Ed Shaffran, envisioned a development that would keep the homes' prices within the budget of Ann Arbor's median-income family ($45,000 was the figure he cited) by taking whatever steps possible to cut construction costs along the way.

What made the plan seem foolproof was the enthusiastic endorsement given by Mayor Jerry Jernigan. Jernigan pledged the city's support in the fight to keep costs down, and he initiated the Home Purchase Program, which was approved by council the same day Turnberry's application was filed with the Planning Department. Under the program, the city would initially pay for the physical improvements to the site—streetlights, sidewalks, etc.—and then make Turnberry a special assessment district to gradually recoup those costs from the individual home owners over the next ten years. Participating lending institutions would credit the city's contribution toward buyers' down payments, thus encouraging young couples and other first-time buyers to make the switch from renting.

The developer would have a huge, previously untapped market for his homes, Jernigan would have an answer to critics who say he is ignoring Ann Arbor's housing problem, the city would get a significant addition to its tax base, and some young families could stop sending rent money down the drain and finally have homes to call their very own.

Accomplishing all that at once sounds too good to be true. It was.

On April 12, City Council essentially gave the final go-ahead to the Turnberry project, but the seemingly idyllic proposal has not weathered well. The road from the project's celebrated announcement to the brink of groundbreaking took a detour through reality, and now council, the mayor, and the developer must ask themselves how such a seemingly smooth and worthwhile trip could have ended up where it did. The final plan for the development, while still providing more starter homes than have been built at one time in years, is far different from the original plan. In fact, it appears to be much closer to what would have been built if the city had never been involved at all.

The two people most closely tied to the project, Jernigan and Shaffran, disagree on how the whole thing got started. Shaffran says Jernigan came to him once he knew the developer was considering building a subdivision on the land; Jernigan says Shaffran came to him with a proposal, and all Jernigan said was, "Put it together and we'll give it a shot." Each is also quick to assert that it was the other one who came up with the much-publicized $60,000 base price for Turnberry's smallest homes.

This much is known: two years ago, when Shaffran first proposed developing the parcel off Packard with a combination of industrial and commercial zoning to be called Normandy Park, outcry from neighbors forced him to abandon the idea. When it became apparent that Shaffran's unused land and the needs of the city might be well matched, either Jernigan or Shaffran suggested a jointly planned project, and the mayor put the concept of the Home Purchase Program (HPP) on the table.

Jernigan first heard of something like the HPP through another developer. The idea appealed to him, and when he checked into it with friends and associates in other cities he found it had worked before. When he started trying the idea on local people, they, too, were supportive. And after he talked to his longtime friend Roy Weber, head of Great Lakes Bancorp, the bank agreed to participate. Other lending institutions quickly followed once Great Lakes, the largest mortgage lender in the county, gave its approval.

The Home Purchase Program is glaringly absent from the final plan for Turnberry. Long before the development was first brought to council, Shaffran was taking the steps necessary to get alternate financing for the project in case the mayor's HPP was scrapped. Because of that foresight, he will now be able to go ahead with the development, backed by FHA loans. In fact, since FHA-financed property requires down payments of as little as 5 percent, people buying one of the 210 homes may end up paying smaller down payments than they would have under Jernigan's idea. On a $100,000 FHA house, the down payment will be only $5,000; under Jernigan's HPP, even with an estimated $13,000 of the normal $20,000 down payment covered by the special assessment district, $7,000 would still fall on the home owner.

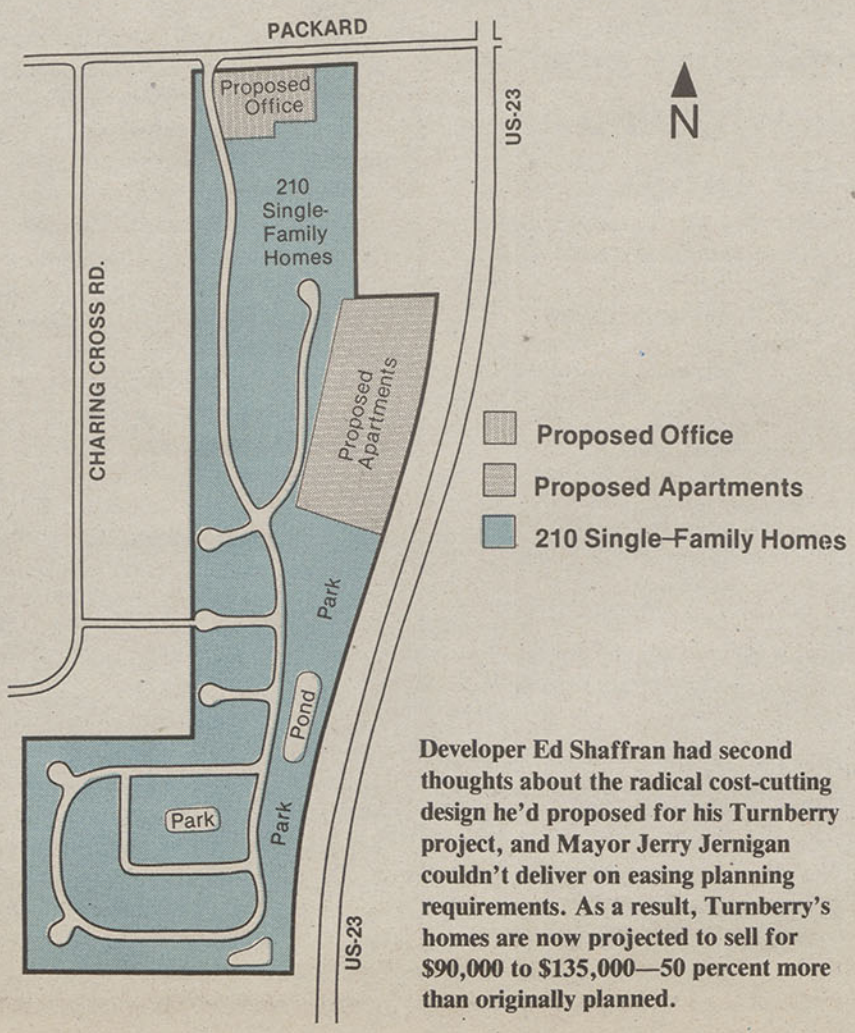
The weekend before council approved the project, all parties involved came to the sudden realization that there seemed to be no real need for the HPP, and it was dropped. As long as the FHA comes through—and it seems certain it will—the plan, Jernigan's biggest contribution to the project, will be unnecessary.

All of this seems to leave the HPP's future up in the air. Shaffran says Turnberry is the first development he knows of in the area to get FHA financing. If it works this time, others would presumably follow. Meanwhile, the mayor says he will hold on to his plan. He agrees that in this case the FHA setup seems like a better idea, both for buyers and for the city, which would have had to use some of its bond capacity under the HPP. But he also cautions that FHA financing may not always be available for other projects in the future, and not all developers would be willing to take the time to apply for it. In that event, the HPP might be an effective alternative.

Aside from the disappearance of the HPP, the plan approved in April differs most strikingly from the original in home prices. Instead of the $60,000 to $90,000 price range originally promised, the single-family units now will be sold for a minimum of $90,000 to $100,000 for a 1,000-square-foot house. The more substantial homes in the development (1,500 square feet, four bedrooms, one-car garage) will come in, according to Shaffran, in the $125,000 to $135,000 range. Back when the *Business to Business* article was written, Shaffran bemoaned the fact that nobody was able to build new houses for less than $135,000. Now he thinks it may be that nobody wants the kind of house that can be built for much less than that.

Shaffran's major contribution to the original joint proposal was the idea of taking extreme cost-cutting measures to build homes that would essentially create a whole new category in the Ann Arbor housing market. The most striking of these measures was the zero-lot-line concept, in which individual houses would be built directly along the property line and the house next door would be built right up against it, sharing a common wall. The houses would also be built on a uniform two-foot grid system, eliminating the need for custom fitting and cutting. Shaffran also suggested that big-name, expensive materials be avoided wherever possible in favor of less-well-known equivalents.

When he tried the idea out on potential customers, though, he found that their tastes ran in the opposite direction. "Our marketing surveys and research shows that even if we could build a seven-hundred-square-foot, two-bedroom home for seventy thousand dollars, people wouldn't want it," Shaffran says now. "And I'm not sure I'd want to build them, either. It's fine for the buyers to decide that they want to save some money and have us use slightly lower-quality materials, but once the house has been sold a few times, nobody's going to remember that decision. They'll all just know that Ed Shaffran built it, and if parts of it are coming apart, then my reputation suffers. I'm a young guy. I want to be building houses in Ann Arbor thirty years from now. Reputation is very important." ►



Developer Ed Shaffran had second thoughts about the radical cost-cutting design he'd proposed for his Turnberry project, and Mayor Jerry Jernigan couldn't deliver on easing planning requirements. As a result, Turnberry's homes are now projected to sell for $90,000 to $135,000—50 percent more than originally planned.

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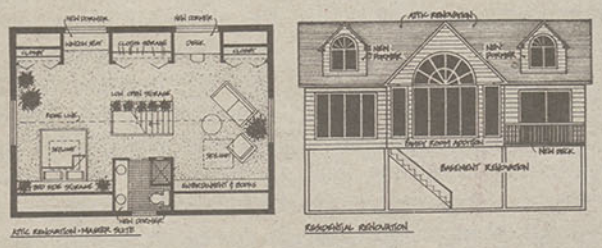

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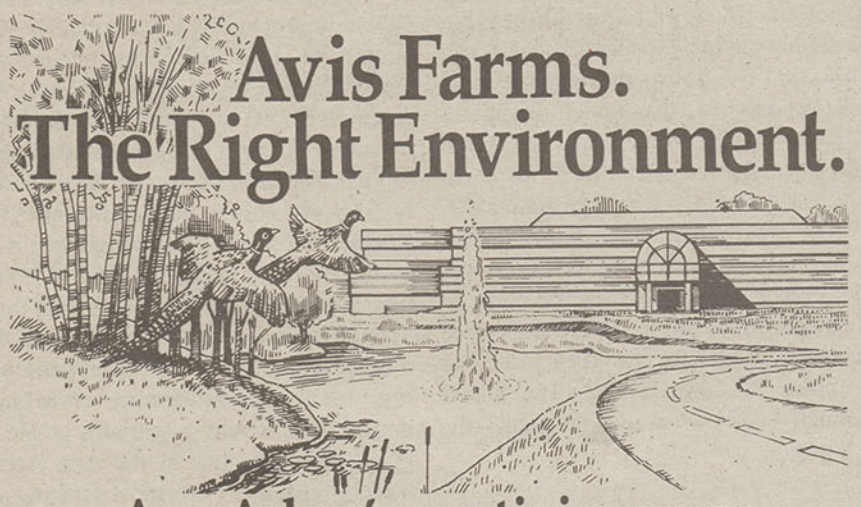

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If, thirty years from now, people are saying that Ed Shaffran's houses in the Turnberry subdivision fall apart, it won't be because he skimped on quality trying to build affordable housing. The revised plan for the development calls for just the kind of prestigious name brands Shaffran first complained about. DuPont Stainmaster carpeting, Delta faucets. All the amenities add to the price. Upgrading from aluminum windows to Anderson windows and Pella windows, Shaffran says, is a choice worth thousands of dollars to the final cost of each house. Many of those decisions have driven the cost of the Turnberry houses up.

The third major vehicle for cost-cutting was to be cooperation with and assistance from city departments. Variances from regulations, in the form of narrower streets, fewer sidewalks, less street lighting, and pipes running along the side of streets instead of right under them could all help keep the cost of the homes down. To accomplish any of those things, though, city departments would have to be willing to help.

That's where Jernigan was supposed to come in. By the time Shaffran applied for annexation of the parcel late last fall, the zero-lot-line concept had already fallen by the wayside as Shaffran upgraded his notion of "basic" housing. But he and Jernigan still believed that the substantial cost-cutting was within reach, if they hurried. "I pointed out to Ed, though," Jernigan says now, "that once the election got under way I wasn't going to have a lot of time to spend on this, so it would be great if he could get it done by the end of the year. Well, unfortunately, that didn't happen."

By the time Shaffran was able to gather approval from the various state agencies needed—the Department of Transportation, DNR, and others—it was early January. The project then went to City Council, where it began to unravel. "The first thing that happened," Jernigan says, "is that the parks department said [Shaffran] couldn't have a secondary access road off of Ellsworth. Then a couple of council people said that now he needed a whole lot more parkland dedication, and we got into a great big fight over how much parkland was suitable and necessary."

The project became bogged down, as city departments were reluctant to alter their demands. Democratic council member Liz Brater, speaking for the council's Democratic caucus, adamantly insisted that the final project contain far more parkland than had been set aside by the developer. While Brater stuck to her guns on the parkland issue, Jernigan felt that the time he could spend looking after what had started as his baby was running out. "The whole thing kind of ebbed and flowed for about a month and a half," he says, "and the longer it got into the campaign, the less time I spent paying attention to it. It's very hard to take care of business as mayor, run your reelection, and work at your full-time job as well. Many of those city department meetings were held during the day when I had to be at my full-time job."

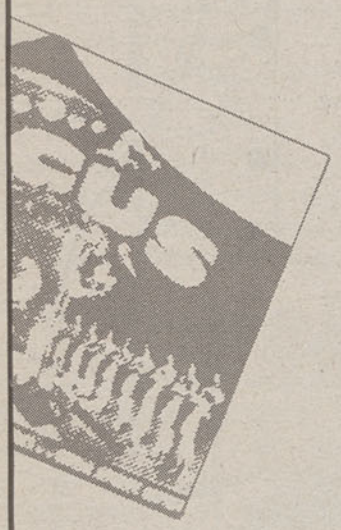
What makes Jernigan's explanation for his absence from those meetings hard to swallow is that the campaign he was spending so much time on—against a very weak opponent—was based on his ability to get things just like this done. All the while he was boasting of his leadership ability, he was letting his pet project be smothered by city planners and engineers who refused to grant Turnberry any leeway.

At the same time the council debate was going on, 20 percent of the residents living near the Turnberry land filed a formal protest to the development. Because of that, council would require eight votes to pass the project, but Jernigan's Republicans had only seven votes. Council Democrats suddenly had control over Turnberry's future. "At that point," Jernigan says, "we had to take what we could get." The only thing council Democrats were fighting for, though, was the increased parkland. None of the measures that dealt with the physical improvements were ever even discussed by council, let alone made into political battlegrounds.

Of the long list of cost-cutting measures Shaffran asked the city to take in designing the project's infrastructure, only two—no sidewalks in the cul-de-sacs and a slight variance in the placement of the water main—were met. In a few cases where Shaffran asked for permission to build streets narrower than city standards require, he was told he had to make them even wider than usual.

In an April 13 letter to Liz Brater, Shaffran estimated that the increased parkland requirements added more than $4,000 to the cost of each home, and the increased expenses incurred through the lack of cooperation from city departments contributed about $5,000 more to the price of individual homes. The developer's own decision to abandon the zero-lot-line concept and use costlier materials than those originally discussed has added another several thousand dollars to the price. The remainder of the $30,000 difference between the current projected cost of each house and what was originally dreamed of will presumably go to Shaffran, his reward for enduring a process that was far more involved, difficult, and time-consuming than he had first intended.

To Jernigan, Turnberry amounts to a mixed blessing in the final analysis. He is pleased that there will be 210 reasonably priced new homes built within city limits. But when the final plan was approved, he publicly chastised "several" city departments for what he saw as their unyielding, uncooperative behavior. Now, after that public browbeating, he says his only complaint is with the parks department, whose demands, he says, added the most to the cost of Turnberry's homes. He has since met with members of that department. "I made it clear to them how important this kind of housing is to the city," Jernigan says, "and I think they will be less aggressive and more reasonable next time around." ■



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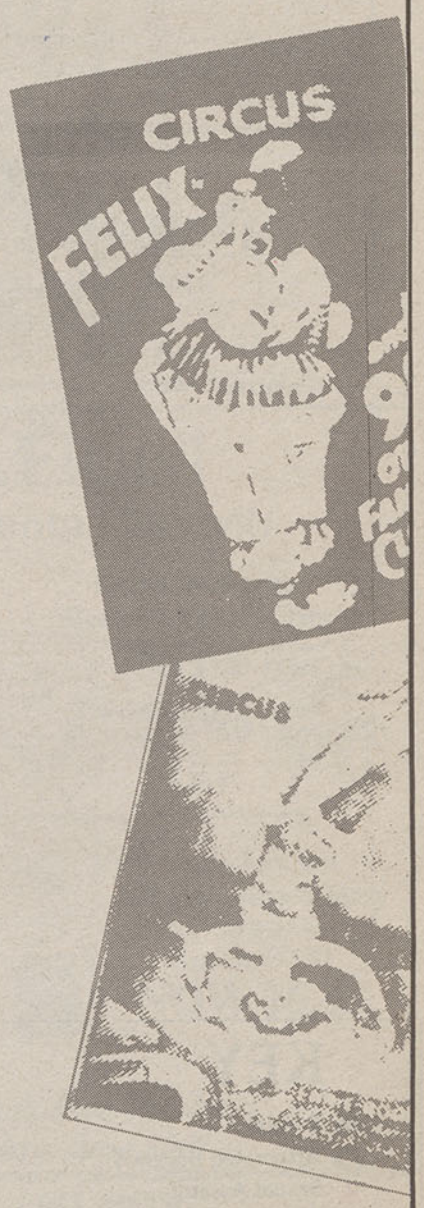

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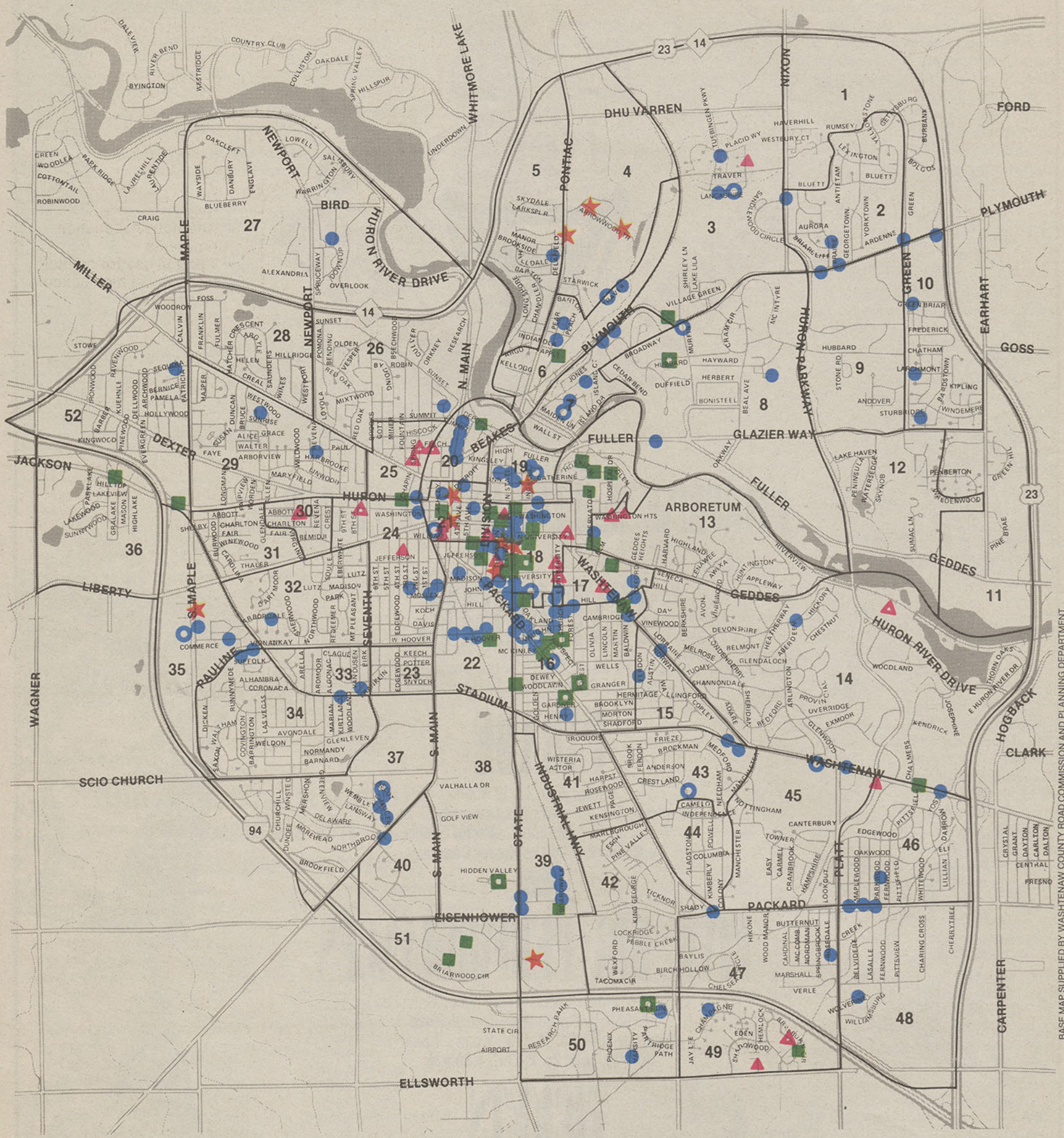
ANN ARBOR CRIME: APRIL 1989



BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

KEY

- Burglary
- Attempted Burglary
- Sexual Assault
- Attempted Sexual Assault
- Vehicle Theft
- Attempted Vehicle Theft
- Robbery

These are the major crimes and attempted crimes reported in Ann Arbor during April. The symbols indicate the location *within one block* of all burglaries, vehicle thefts, sexual assaults, and robberies.

Neighborhood Watch block captains are notified promptly of crimes within each numbered area. To take part, call Neighborhood Watch at 994–2837 (Mon.–Fri. 9 a.m.–4 p.m.). If you have information about a crime, call Neighborhood Watch or the anonymous 24-hour tip line at 996–3199.

APRIL CRIME TOTALS *(includes attempts)*

	1989	1988
Burglaries	131	134
Sexual Assaults	22	8
Vehicle Thefts	41	42
Robberies	12	14

The rise in "B and E auto"

Parking lots are smorgasbords for thieves.

"If there's one message I'd like to get across to everybody, it's not to leave anything in their cars that they care about losing," says Ann Arbor Police Detective Steve Hill.

He ought to know. For a little over two years, Hill worked in the auto theft section of the department's Special Investigations unit, covering, he says, "every crime that involves a car except malicious destruction."

It may come as a surprise to some that personal property is the most common item stolen from automobiles. So much attention, in the form of special devices and precautions, is given to the theft of car stereos that they might seem to be most often stolen. But personal property theft from cars is more than twice as common, and radios rank only slightly ahead of license plates on a thief's list of attractions.

"There's no accounting for what they're going to take," Hill says. "They walk around until they see something they like and then they just take it." From the outside of the car they take license plates and wheel covers and emblems. Hood ornaments and nameplates, in fact, are collected and traded by teenagers. Hill says one youth was apprehended recently with more than twenty in a plastic bag. From the inside of the car they take radios and radar detectors, wallets and purses, clothes and tapes and tools—whatever strikes their fancy.

B and E auto, as the crime is known, is not among the most terrifying of crimes, of course. When Hill says that he thinks the numbers are going up, it's more troublesome than truly alarming. Still, Hill says, it's so prevalent that there are times when he thinks "almost everyone but you and me" is out there stealing from cars. Between June 1, 1988 and April 30, 1989, there were 1,401 cases of B and E auto in Ann Arbor, almost four a day.

B and E auto can be costly. Hill has a Polaroid picture of a Porsche 944 that once was blessed with an expensive Alpine radio, cassette deck, and compact disc player. Alpines are the theives' favorite, according to Hill. The crook wanted it, badly. He smashed a window and used a prybar to rip open the whole dashboard of the car until the stereo could be removed without even having to disconnect it. It cost $3,800 to repair the car.

When Detective Hill talks about how the thieves do it, "pop" is a favorite word. The dashboard of the Porsche "popped" right open. The chrome ram's head on the hood of some Dodge trucks and the three-pointed Mercedes star both can be "popped" off with a pair of pliers. And, he says, "you just can't believe how easily those windows pop. They just use whatever's handy: a small rock or a screwdriver or a closed fist with a glove on it or their foot. They don't have to lug anything around. And it's amazing how much you can muffle the sound of a window popping by putting your arm up against it with a shirt on."

All those factors make B and E auto a good "casual" crime. Few tools, no extraordinary strength required, and not much know-how. "If I had to paint a picture of what the typical car B and E'er looks like, it'd be a high school senior or college freshman," Hill says. "He looks like Joe Average who just happens to have a screwdriver in his pocket."

The favorite haunts of these average looking criminals are the parking lots of shopping centers, hotels, and apartment complexes, which Hill calls "smorgasbords" for thieves. As he says, "If you want to shop for food, you go to the grocery store. If you want to take something from a car, you go to a parking lot. That's where the variety is."

To combat what they see as a growing problem, Special Investigations occasionally uses decoy cars in parking lots where larceny rates have suddenly shot up. "Someone will see that we've got a huge number of B and E autos in one particular place," Hill says, "and then we'll find out when and what this particular group seems to like, and use that as a decoy. If they like foreign cars, we'll use one of those, a BMW or something. If they like sports cars, we use that.

"We don't fill it up with electronics or leave a purse on the seat or anything, either. We just make sure it has a nice stereo in it and maybe a radar detector. Then we just sit and wait, sometimes in the day, sometimes at three in the morning, and usually, after a while, we'll see someone come walking along looking in windows, and then he sees something he likes and pop, we can apprehend him."

In the case of shopping center parking lots, there is an added attraction for thieves. "People go out there all day or for a few hours," Hill says, "and if they buy something, they sometimes bring it out to their cars so they won't have to carry it around. A thief will walk through that parking lot, looking into cars for bags from the stores inside. Then he just takes whatever is available and pops the window and reaches in for the bag. It's all right there: the clothes, the tags, the receipts. He can take it right into the store and get a cash refund on the spot and off he goes. It's great for him."

It's also one kind of larceny from cars that people can prevent. "If you have something valuable and you want to put it in your car," Hill says, "take the extra minute and put it in the trunk. It's a lot harder for him to break into your trunk than to smash a window."

It must be. Hill also says that when he's seen people break windows to get into cars, they don't even bother to try the doors first. ■

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BASE MAP SUPPLIED BY WASHTENAW COUNTY ROAD COMMISSION AND PLANNING DEPARTMENT

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2nd SESSION: July 3–July 14	SKINS AND SCALES-Reptiles
3rd SESSION: July 17–July 21	WATER WORKS-Experiments with Pumps, Bubble Making and Crystallization
4th SESSION: July 24–Aug. 4	FUN WITH FOOD-Food Sculpture, Food Preparation and Ice Cream Making
5th SESSION: Aug. 7–Aug. 18	PRINTS AND FOOTPRINTS-Feet Painting, Potato Printing and Plaster Molding

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ANN ARBOR FOUNDATION AREA

AN OVERVIEW OF OUR 1988 ACCOMPLISHMENTS

Since its inception, the Foundation has awarded 279 grants totaling $1,023,325. A significant portion of that total has gone toward the support of health care services (20%), family and adult social services (35%), and child and youth services (15%). The remainder has been used to fund a variety of other programs in the areas of ecology, education and training, historic preservation and restoration, law enforcement, park development and culture. Of course, statistics alone cannot begin to describe the positive impact which Foundation grants have had on individual lives, the vitality of local service agencies, and the overall quality of life in the Ann Arbor community.

1988 GRANT AWARDS

Last year, the Foundation awarded grants to the following organizations:

Adult Social Services

$8,400 — *Turner Geriatric Services:* to recruit and train adults as peer counselors for older adults in frail health, lonely, etc.
From the Phoebe Davis and Oscar Reimold Funds

$8,125 — *Child and Family Services:* to provide electronic alert systems for frail elderly.
From Oscar Reimold Fund

$5,126 — *Alzheimer's Disease & Related Disorders:* educational and support sessions.
From Oscar Reimold Fund

$1,406 — *Family Support Systems:* nutrition classes for seniors.
From Oscar Reimold Fund

$20,000 — *Neighborhood Senior Services:* in-home care service.
From Oscar Reimold Fund

Arts, Music and Culture

$5,000 — *Ann Arbor Summer Festival:* to assist the Operation Access program providing seniors free programs.
From the Oscar Reimold and Unrestricted Funds

$5,000 — *Michigan Theatre Foundation:* toward funding of Drama Series 1989.
From the Unrestricted Fund

$7,922 — *Kelsey Museum:* "Traveling Suitcase" Project
From the Oscar Reimold and Unrestricted Funds

Child Services

$5,300 — *Perry Nursery School:* to purchase equipment to facilitate administrative processes and records.
From the Unrestricted Fund

$1,800 — *Personalized Nursing Service:* to provide a support group for children who have lost a family member to death.
From the Lucy Dobson and Unrestricted Funds

Ecology

$450 — *Kempf House Center for Local History:* for a drawing of historical gardens.
From the Peter Dobson Fund

Education and Training

$5,500 — *Washtenaw Association for Retarded Citizens:* for an employment program for the developmentally disabled.
From the Unrestricted Fund

$1,000 — *Annissa King:* from the Morse B. Barker Scholarship Fund

Health Care Services

$3,700 — *Washtenaw Children's Dental Clinic, Inc.:* for dental equipment purchase.
From the Unrestricted Fund

Historic Preservation and Restoration

$2,144 — *Kempf House Center for Local History:* to purchase and install outdoor lighting for the museum.
From the Unrestricted Fund

Human Services

$6,000 — *Shelter Association:* to purchase cleaning and storage equipment and also for repairs.
From the Unrestricted Fund

$3,834 — *Planned Parenthood:* to purchase equipment.
From the Unrestricted Fund

Juvenile and Youth Services

$7,959 — *The Father Patrick Jackson House:* Salary for Housemother.
From the Foster Fund and Unrestricted Fund

$11,000 — *Student Parent Center:* salary for personnel.
From the Unrestricted Fund

STATEMENT OF REVENUE, EXPENDITURES AND CHANGES IN FUND BALANCES — MODIFIED CASH BASIS

Year Ended December 31, 1988	*Unrestricted Fund*	*Restricted Fund*	*Total*
Revenue:			
Gifts and Memorials	$ 46,789	$ 2,585	$ 49,374
Investment Income	80,088	82,617	162,705
	$ 126,877	$ 85,202	$ 212,079
Expenditures:			
Administrative Expenses	$ 21,149	$ 22,757	$ 43,906
Grants	53,802	72,519	126,321
Investment Fees	7,356	8,015	15,371
	$ 82,307	$ 103,291	$ 185,598
Excess (Deficiency) of Revenue over Expenditures before Capital Gains	$ 44,570	($ 18,089)	$ 26,481
Net Capital Gains	30,366	77,561	107,927
Excess of Revenue over Expenditures	$ 74,936	$ 59,472	$ 134,408
Fund Balances, Beginning of Year	1,177,259	1,071,212	2,248,471
Fund Balances, End of Year	$1,252,195	$1,130,684	$2,382,879

Ann Arbor Area Foundation, 121 W. Washington, Suite 400, Ann Arbor, MI 48104 313-663-0401

Partisan links in a nonpartisan school board race

Two incumbents and three challengers spar for three seats.

Republican activist Joe Neely is seeking a seat on the school board with a high-profile negative campaign targeting the current board's liberal leanings. "The school board majority is out of touch with the mainstream," says Neely, calling for more vigorous attention to school safety and drug abuse and less meddling by trustees in "day-to-day details" of school operations.

Neely, thirty-four, is an Albion graduate and Wines area parent. The owner of two substantial self-storage operations, he's the son-in-law of area mega-builder George Airey. Neely brings a background of partisan involvement to the nonpartisan school board race, having managed two successful campaigns for city councilman Jerry Schleicher and having served as county Republican secretary. Neely says the Republican city committee has promised to provide him with "access to their resources" for his school board campaign, providing voter lists and address labels, though no party funds. He expects endorsements from numerous city Republicans in the June 12 contest, and his campaign is co-chaired by Councilman Jerry Schleicher and Nancy Schleicher.

"I am *not* a Republican candidate for the school board," Neely says emphatically. "I decided to run; *then* I told them." But local Republicans must hope a Neely victory would be a step toward regaining the kind of school boards they enjoyed back in the 1970's, when most trustees were their friends and colleagues, people who seemed like-minded and easily accessible. In those days, a long string of relatively conservative trustees dominated the board, including well-known figures like Cecil Warner, John Heald, Clarence Dukes, Duane Renken, and Paul Weinhold. Partisan ties were sometimes clearly apparent, as when Peter Wright, a former Republican city chair, served on the board. Wright, like current Republican councilwoman Terry Martin, served two school board terms.

But by the end of the 1970's, liberal, change-minded trustees like Kathy Dannemiller, Lana Pollack, and Joe Vaughn were struggling to gain board dominance. They wanted to desegregate local schools and provide greater equity for the diverse student body. Pollack's energetic school board tenure soon helped catapult her to a Democratic win in the state senate.

During the 1980's, similarly action-oriented trustees gained firm control of the board. They were helped to victory by a strong coalition of teachers, Democrats, black activists, parents of handicapped students, and boosters of alternative programs like Community High School. These groups felt ill-served by the cautious, tight-fisted board conservatives. They united in Citizens for Better Schools (CBS) and finally began to defeat even moderate conservatives, like Republican Ingrid Sheldon, now on city council.

CBS did not have the kind of polished party machinery that a concerted Republican effort could put behind a candidate. Their expertise varied from year to year, ranging from amateurish to impressive. One year the group bought voting lists from the city. Individual members brought in lists of contacts from their work in the Democratic party, open classrooms, and the like. With these they mounted mail drives to augment candidates' own campaign efforts.

As liberal and moderate candidates managed increasingly well at the polls, CBS began to fade from the scene. The old coalition last surfaced three years ago to fight opponents to the board's desegregation and reorganization plan. Those opponents included Neely, a vocal protestor from the Clinton School community and the campaign manager for Paul Brown of the Save Our Schools—SOS—citizens group. Neely says he doesn't plan to reopen the reorganization issue on the school board and that he welcomes the racial integration of local schools.

Neely says he now hopes to start turning back the long tide of school board liberals, and he sees his partisan ties as no impediment. "Dan Halloran is just as active in the Democratic party as I am in the Republican," he says. Board president Halloran, who is seeking election to a second term, was formerly Third Ward chair for the Democrats.

Halloran is still smarting at his snub by the *Ann Arbor News* editorial board in the school election three years ago on grounds of excessive partisanship. He says educational issues are vastly different from the stuff of city and state governmental battles: "I defy anyone to name even *one issue* in the last decade that has been influenced by partisan considerations!"

Despite his partisan links, Halloran is a strong promoter of nonpartisanship on the board. "We *have* to be nonpartisan," he observes. "We have to win millages!"—like the two tax renewals on the June ballot. Halloran says school trustees and administrators take pains to establish ties with a broad range of community groups, "from the Chamber of Commerce to the SOS Crisis Center, from Republicans to Democrats." He feels that a hallmark of recent boards has in fact been their ability to listen and respond to parents' and community members' needs.

Halloran, forty-one, is one of two incumbents who will face Neely and two other challengers for three seats in the June 12 board election. The genial assistant head of U-M family housing has been a problem solver and dispute resolver as board chief, skilled at troubleshooting plans to upgrade district schools and supportive of the change to middle schools, four-year high schools, and other educational improvements mapped out by the Committee on Excellence in 1985.

Tony Barker, thirty-three, is the second incumbent seeking reelection in June. The former school board vice president, who heads Wayne State University's housing office, has rung doorbells and stuffed envelopes in the campaigns of favorite candidates like former Democratic mayor Ed Pierce—"like I would for the schools millage committee." Barker, who is black, is known on the board as a strong supporter of better schooling for minority students. He also favors linking the city and school bus systems in order to save taxes and provide students with flexibility for after-school activities. Colleagues say he is good at liaison work with the district's many employee unions because of his sensitivity to both management and labor positions. He serves on key behind-the-scenes committees, to evaluate the superintendent and seek greater safety in local schools.

An ex-cop, Barker takes strong issue with Neely's criticism of trustees' recent time-consuming analysis of school safety issues. He and Halloran say the board has worked meticulously with concerned parents and staff. The result should be safer schools, where police officers play a more effective role in deterring wrongdoing, with greater cost-efficiency.

Neely pictures himself on the board as "pretty much a voice in the wilderness, the first year," seeking to influence trustees and linking up with Bob Wallin, now the board's most conservative trustee. The challenger who shapes up as Neely's strongest election rival would also change the tenor of the board, but she might function as more of a team player.

Mary Jane Tramontin, forty-two, is an energetic school activist, who probably also would align herself with Wallin. A former sixth-grade teacher and the mother of two, Tramontin, who graduated from Western Michigan University, gained prominence last winter as an articulate spokesperson for a parent group proposing changes in the board's high school plans. The parents pushed for an extended, academically enriched high school day, a goal the board adopted. But Tramontin's group also wanted later

PETER YATES

SUZANNE COLES

SUZANNE COLES

PETER YATES

PETER YATES

Partisan links may be a factor in the June 12 school board race. School board critic Joe Neely (top), a former Republican party office holder, expects to use the party's voter list for his campaign. He's challenging board incumbent Dan Halloran, a former Democratic ward chair. Incumbent Tony Barker (center) has also backed individual Democratic candidates. Two nonpartisan challengers are Mary Jane Tramontin and Clarence Slay (bottom).

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Lynn Arnold
Walter Arnold
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Thelma Bordo
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Kathe Bowen
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☑ **MARY JANE TRAMONTIN • MONDAY, JUNE 12**

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starting times and a longer, more sociable lunch hour, goals she would still press for as a trustee. Her key aim is careful consolidation of recent changes, particularly the massive middle school–high school transition set for fall.

A lifelong Ann Arborite, Tramontin presents the determinedly moderate stance represented on the current board by Tanya Israel. "I'm apolitical," she says. She would join the three more cautious centrists who will remain on the board—Israel, Wallin, and John Marriott, and would follow in the mold of departing trustee Marcy Westerman, who has been regarded as a good listener, careful about the pace of change. Westerman, who is leaving the board this year, will be sorely missed by teachers and principals, who valued her tireless rounds of school visiting, and her "early warning" perceptiveness about incipient problems. Tramontin hopes to play a similar role. She has the time because of her flexible work schedule as business manager for her family's tile company. She might well be a more vigorous board champion for moderation than Westerman, who lacked the stomach for sharp debate.

Tramontin's background of vigorous activity in school committees and PTO's has given her detailed knowledge of the status and needs of the district's elementary and secondary schools. This is a more typical background for board candidates. Neely, in contrast, has so far eschewed PTO work, confining his school activities to his SOS protests, to running the Wines School Haunted House, and to working on the space needs of the Hearing Impaired program housed at Wines. Neely doesn't see this as a problem because he intends to work on policy setting, not operational minutiae.

Clarence Slay, forty-two, is the final challenger in the June 12 election. Slay, the father of three, is a post office mail handler, a karate enthusiast, and a Vietnam veteran awarded a bronze star for valor. An affable, warm-hearted candidate, Slay is concerned about the breakdown of the American family. He wants more emphasis in school on the concept of family unity, saying, "America is only as strong as its families." Slay is politically independent and has made few connections in the wider school community. He sees his candidacy as a good learning experience for a later, hoped-for political career. He plans to seek a political science degree at Wayne State.

The most likely scenario on June 12 will be the reelection of the two incumbents, Halloran and Barker, together with Neely or Tramontin. Both the latter are vigorous advocates, and the presence of either is likely to make the board a little more cautious. If voters are eager for a major change, however, they might elect both challengers and bump an incumbent—perhaps Barker, who could be vulnerable because of his relatively quiet public presence. Such a dramatic upset would give a five-to-four majority to a moderate-conservative faction that could markedly slow the pace of change in local schools. ■

Making the law school a happier place

Lee Bollinger is proving that an amiable atmosphere can foster intellectual distinction.

This past year, his second on the job, law school dean Lee Bollinger, an expert on mass media law, has been making the news instead of just studying it. Last fall, in a move that attracted national publicity, he banned the FBI from recruiting at the law school after a court found that the agency's promotion policy had discriminated against its Hispanic agents. In April, Bollinger announced that he had invited new FBI director William Sessions to speak at commencement, angering student activists who had supported the FBI ban. In between, Bollinger announced the tenured appointment of prominent feminist legal scholar Catharine MacKinnon, whose unorthodoxy has caused other major law schools to steer away from offering her a permanent position.

Differences between Bollinger and his predecessor, Terrance Sandalow, who was dean for almost a decade, were apparent almost from the moment he took office two years ago. To the amusement of the law faculty, Sandalow supported Robert Bork's unsuccessful nomination to the U.S. Supreme Court, while Bollinger testified against it. Sandalow, an efficient administrator who spiritedly defended the law school's share of the fiscal pie, was a blunt talker who antagonized many faculty members. In contrast, Bollinger, forty-three, is regarded as more liberal politically than Sandalow, and his style is less formal and more participatory. Bollinger "has set aside certain hours just for people to come in his office," notes recent law school graduate Laura Anderson, an activist in the Women Law Students' Association. "That never happened under Dean Sandalow."

Bollinger was selected by his colleagues on the law faculty. "He has no enemies," says veteran professor Yale Kamisar, "and that's something you can say about very few people."

Another longtime law professor, Tom Kauper, describes Bollinger as "a very warm, outgoing, caring kind of person."

While his remarkable personal popularity may have helped him get the job, it also is the key that's enabled him to carry out some of his bolder initiatives, from the MacKinnon appointment to a policy banning the law school placement office from discriminating on the basis of sexual preference (a policy the university as a whole doesn't have). Bollinger himself says, "I hate putting things in terms of my own agenda," and stresses that much of the impetus for his actions comes from a group of younger faculty who are calling for more involvement in outside issues.

The fair-haired dean (he's sometimes kidded about a perceived resemblance to Robert Redford) grew up in California and Oregon, the son of a newspaper editor. He graduated from the University of Oregon and Columbia University law school, then came to the U-M to teach in 1973 and has been here ever since. He's written extensively about both the mass media and freedom of speech. His publications include two books, one on contract law and the other, published in 1986, the highly acclaimed work *The Tolerant Society: Freedom of Speech and Extremist Speech in America.*

When Bollinger discusses his approach as dean, he sounds a bit like a group therapy facilitator, emphasizing his desire "to talk to people as long as I possibly can, to respond to them and to see what they say." Asked about his goals for the school, he answers that he wants it to be both "an exciting, intellectual environment" and one that offers "a tremendous capacity for humaneness."

Says Yale Kamisar, "His goal is to make the law school a happier place."

The Catharine MacKinnon appointment, which attracted national attention, illustrates how Bollinger has used his talk-and-listen style to further the school's intellectual stature. Bollinger views MacKinnon's hiring as a terrific coup. "This is a person whose work and legal activity will be remembered more than any person present on the faculty," he says candidly.

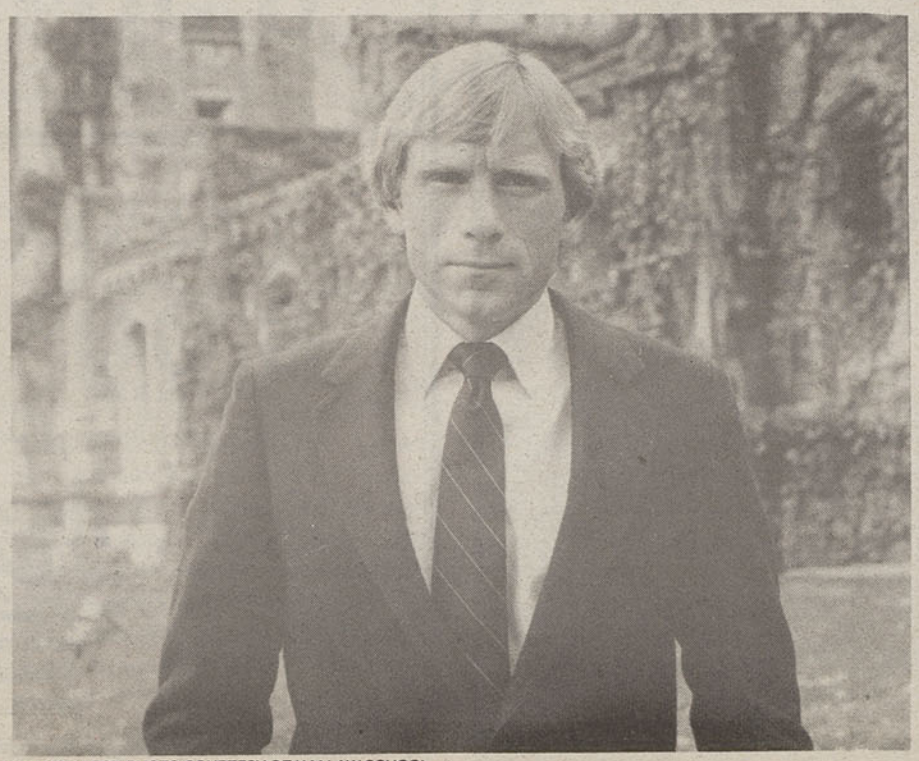
MacKinnon has offended legal traditionalists with her feminist perspective on the law. (For example, she was the first to argue that pornography is a violation of women's civil rights.) Her current appointment as a visiting professor at Yale was made only after acrimonious debate among the law faculty. At the U-M, in contrast, Bollinger spent the better part of a year winning faculty support for MacKinnon through extensive discussions and presentations of her work. When he finally proposed her hiring, there was very little public dissent, and he was able to assure MacKinnon of the unified welcome she wanted. "Without enough preparation, that appointment would not have gone through," says one faculty member.

Bollinger's style also helped reduce some—though not all—of the fallout from his surprise invitation to new FBI boss William Sessions. Angry student activists were unimpressed by Bollinger's explanation that Sessions had displayed "a strong commitment to civil rights" and deserved a chance to be heard. They claimed that the invitation was an attempt to placate wealthy alumni and some faculty who had been unhappy with the ban on FBI recruiting.

Bollinger denies that the Sessions invitation was a response to pressure. But in what might be regarded as a public relations comeback, he reached something of a compromise with disaffected students. He arranged for Antonia Hernandez, the director of a legal defense group for Hispanics, to introduce Sessions and to give a brief talk.

According to Hispanic student activist Cesar Alvarez, "it mitigates the damage of inviting [Sessions] in for a monologue with a captive audience."

Bollinger's tenure has coincided with an upsurge of student activism. In April, student activists at the U-M joined in a nationwide boycott of classes intended to publicize the lack of women and minorities on law school faculties. Bollinger met with striking students and agreed to a demand to involve minority students in the faculty recruitment process. So far during his tenure, he has offered five of nine regular appointments to minorities or women. Two prominent black lawyers, Harry Edwards, a U.S. Appeals Court judge, and Julius Chambers, chief counsel for the NAACP Legal Defense Fund, are teaching here part-time.



GREGORY FOX PHOTO COURTESY OF U-M LAW SCHOOL

Although Bollinger has made people sit up and take note during his short tenure, veteran faculty don't believe that he is attempting to guide the school in a dramatically different direction. Nearer the truth, says Tom Kauper, is that the faculty itself is "searching for a new direction, and we've been doing that for some time."

Kauper is referring to "a debate on what the nature of professional education is supposed to be, not only at Michigan but at other law schools around the country." The debate, as Kauper and others broadly outline it, centers around the question of whether the law school should continue to emphasize interdisciplinary education (law and the social sciences, law and the humanities) or try to confine itself more closely to traditional legal training—i.e., the analysis of judicial decisions.

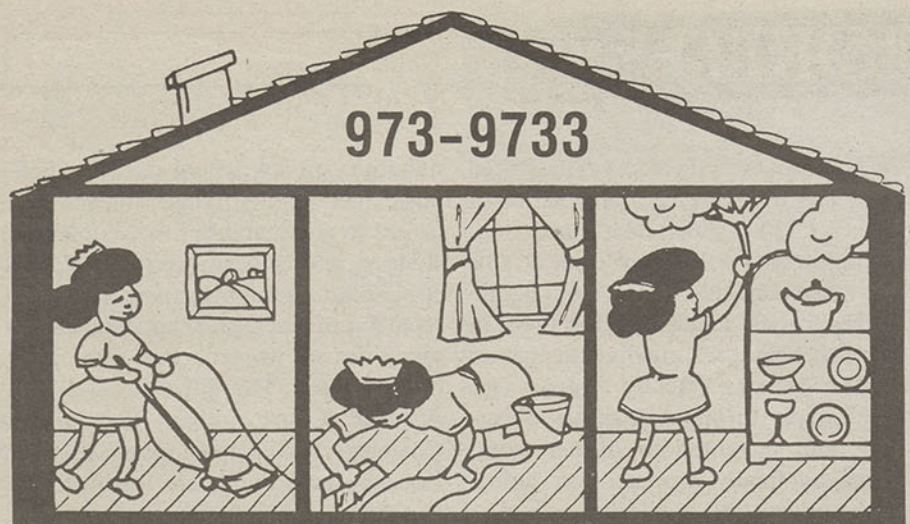
In recent years, the U-M has hired several younger faculty who have advanced degrees and work experience in other disciplines besides law. Some hold joint appointments with other departments. For example, Phoebe Ellsworth is a professor of both law and psychology, and James Boyd White has appointments in both law and English. Marie Deveney used to be an art historian.

One result of the trend toward interdisciplinary studies, admit Bollinger and others, is a growing factionalism within an exceptionally close-knit group that even used to go en masse to football games. "Twenty or thirty years ago, the school built its reputation in part on tremendous collegiality," observes the dean. "That image continues, but with far less reality."

Bollinger says he doesn't expect the school to return to its earlier closeness. But he clearly sees that an important part of his job is bridging the distance between longtime faculty and recent arrivals. That's one reason he set up daily faculty luncheons. "You want," he says, "as little unproductive conflict as possible."

The trials of a law school dean have not discouraged Bollinger. "I'm embarrassed to say I enjoy this job tremendously," he says. "There will come a time in the next few years when it will be clear I've had enough. But right now I'm exhilarated by it."

For their part, the law faculty is impressed that the dean, a zealous jogger, seems to have as much resilience as an eager first-year student. "He's going to be worn out in a few years," predicts one professor. "It must be awfully hard work being nice to everybody." ■



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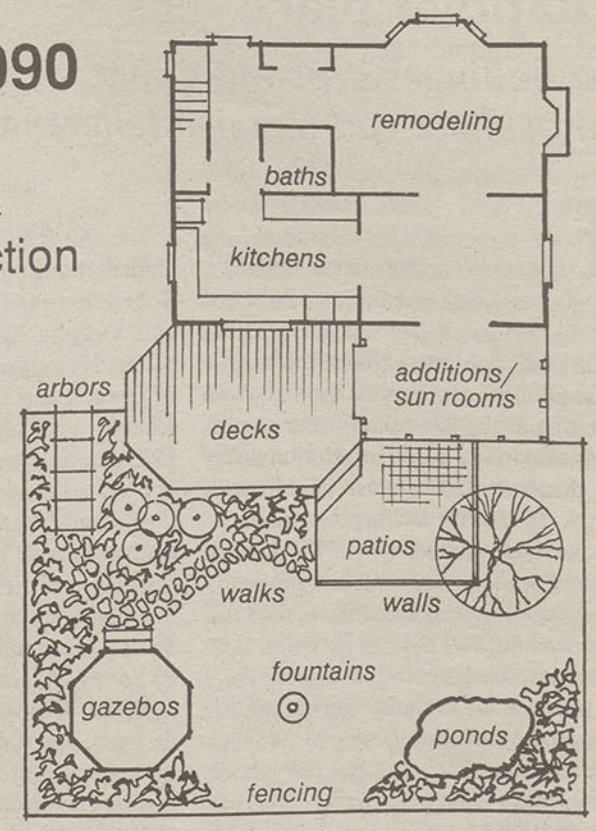

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Noriega's unlikely nemesis

Mike Milne's novel about the Panamanian military regime was provoked by a political murder.

Like a lot of people, Mike Milne found last month's national elections in Panama bizarre. Soldiers of the Panama Defense Forces (PDF) brazenly stole ballots and assaulted opposition leaders, the PDF's candidates claimed victory, independent observers reported a two-to-one triumph for the opposition, and finally the voting was nullified by official decree. Unlike most people watching from the safety of North America, though, Milne couldn't just turn off "Nightline" and fall into a peaceful sleep. He has been outraged about the PDF and its leader, General Manuel Antonio Noriega, for the past four years.

Milne, a shy forty-year-old academic, coordinates the U-M's Spanish program and runs a small private school for foreign students who need to improve their English. In his free time, he writes fiction, but none of his stories or novels had ever been published until last year, when *Resurrection*, a roman a clef about Panama's past and present, appeared. Published with the aid of Panamanian exiles in the U.S., the book has been smuggled into the country to encourage popular resistance to Noriega's dictatorship.

Milne's literary covert activities began one October morning in 1985. Since no students were waiting for him when he arrived in his office before class, he passed the time reading Spanish-language newspapers from Central America, Mexico, and Miami. The stories seemed routine until he picked up a three-week-old issue of *La Prensa*, the independent newspaper in Panama City, and read the first report of a grisly crime. A blood-soaked U.S. mailbag had been found in a ravine in eastern Costa Rica, just across the Panamanian border. Inside the bag was a headless, horribly mutilated corpse.

According to *La Prensa*, Dr. Hugo Spadafora, one of the boldest critics of Panama's military regime, had been missing for two days. Eyewitnesses said that he had been picked up near the border by PDF agents in civilian clothes. The body was probably his.

A year earlier, Milne had heard a lecture by Spadafora in Panama City, and he and Spadafora's sister, Carmenza, had become good friends when she was a student at the U-M in the early 1980's. *La Prensa* columnist Guillermo Sanchez Borbon's description of the killing of Hugo Spadafora, and the tortures that preceded it, left Milne stunned.

"Sanchez Borbon described the four hours of sodomy—the destroyed intestines; the crushed knuckles; the fingers split vertically from end to end with a circular saw; the castration; and the slow decapitation," recalls Milne. He sits on the edge of his chair in the upstairs office of his school on Liberty Street, his voice tense but subdued. "But he finished with the conviction that Spadafora would come back, somehow, some way, to denounce his tormentors."

When Milne finished the *La Prensa* story, he read it again. Then again. He was late for his class. He couldn't concentrate on his students' work, so he dismissed the class early and walked out, still in a state of shock. Milne says he knew that Noriega was "a gangland hood who held absolute power. But I never thought he would go that far. He was terrorizing the entire nation.

"I know that it may sound strange that I was so affected by this," Milne says, looking a little embarrassed. But over the next few days, he realized he had to do something to express his outrage. "I was moved by the helpless death of a noble human being," he says quietly.

What Milne could do wasn't immediately obvious. He had devoted most of his life to learning and teaching. Following a quiet childhood in Rochester, thirty miles north of Detroit, he went to Detroit Country Day School, then to Albion College, where he majored in Spanish and biology. In 1969, he moved to Mexico City, where he lived for seven years, teaching English at the national university and earning a master's degree. He returned to Michigan in 1976 to begin work on a doctorate, which he received from the U-M just before he read about Spadafora's death.

After several weeks of agonized reflection, Milne finally decided that writing was the one thing he could do that might preserve the memory of Spadafora and what happened to him. Taking the Spanish equivalent of his English pseudonym (Austin Rivers), he added a reference to the courage he would need if the book was ever published and started work on a novel by "Agustin Rios Bravo."

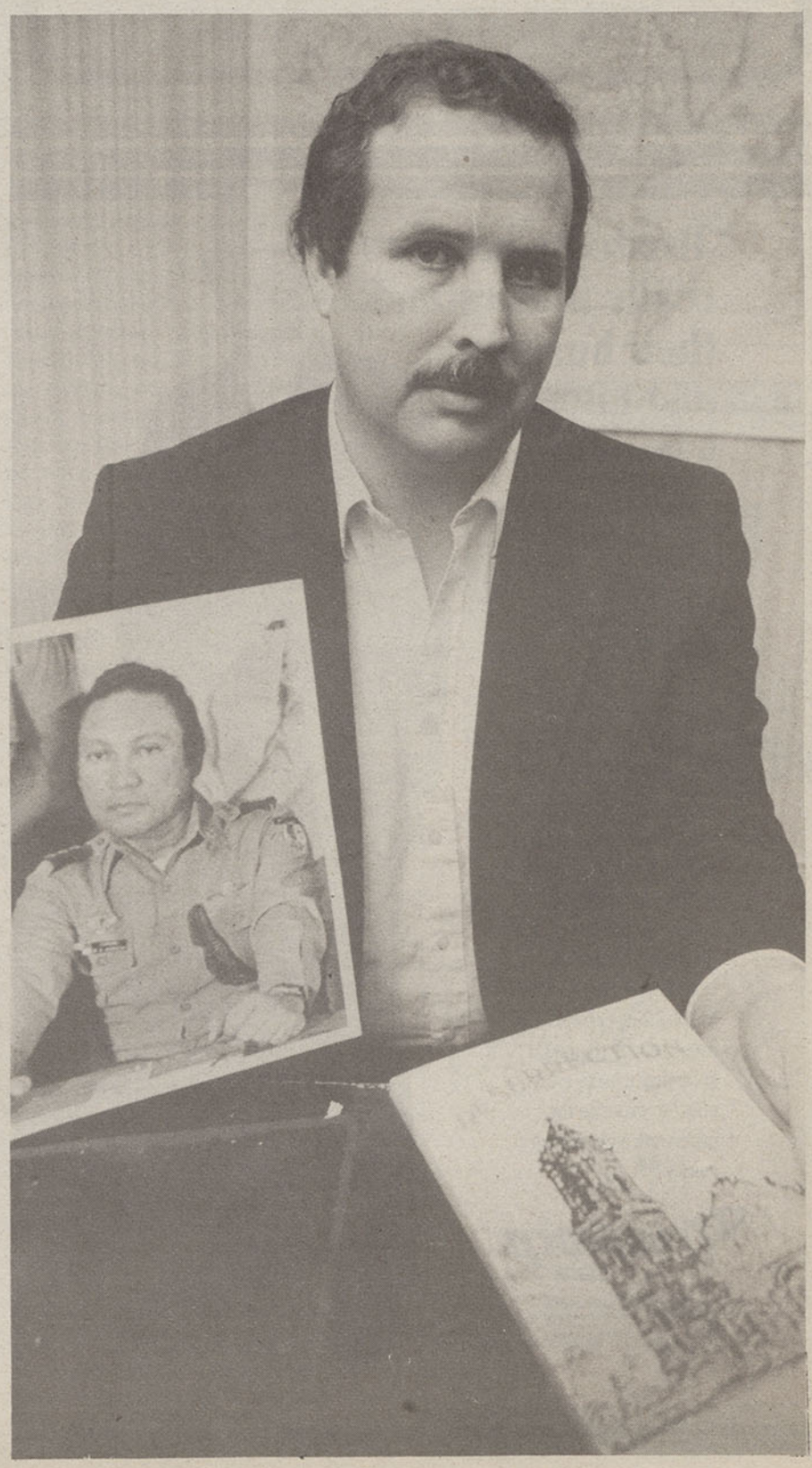
Over the next eighteen months, Milne spent every spare minute writing, and Panama sank into crisis. When the president, who had been elected by Noriega-engineered fraud in 1984, supported demands for an investigation of Spadafora's murder, Noriega removed him. The business community and members of service clubs like the Rotary and the Lions, appalled by Spadafora's death, turned against Noriega. Not long afterward, the president of the Rotary Club was found dead in a hotel room, both wrists slashed to the bone. When his wife went to the police, the officer who met her was wearing her husband's ring.

Panama City was buzzing with charges, countercharges, and rumors—including the revelation that Noriega had been working for Cuba and the CIA simultaneously. Sanchez Borbon, the *La Prensa* columnist, says that Spadafora was killed because he had been jeopardizing Noriega's relations with the U.S. by telling American officials about Noriega's connections with the drug trade.

When Sanchez Borbon started writing the stories that Spadafora had been telling, he was arrested. He was released within a few hours, but when he learned that the police were looking for him again, he sought asylum in the Venezuelan embassy. He now lives in exile in Miami, as does *La Prensa*'s publisher, Roberto Eisenmann.

Eisenmann stopped in Miami overnight in June 1986, on his way back to Panama after nine months as a Nieman Fellow at Harvard. The next morning, he woke up to read a long, front-page expose in the *New York Times*, charging that Noriega was "extensively involved in illicit money laundering and drug activities." "I called my office in Panama City," Eisenmann says. "My people there told me not to come back. Noriega was blaming me for the *Times* story, and F-8 [the PDF group believed to have killed Spadafora] had threatened to kill me." A few weeks later, the Panamanian legislature passed a resolution calling Eisenmann a traitor.

As Milne worked on his novel and monitored events in Panama, he became a great admirer of both Sanchez Borbon and Eisenmann. "*La Prensa* never let up on Noriega," he says. "Every day they



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printed a picture of Hugo Spadafora with a caption that read: 'This is the face that Noriega envied. Remember September 13,' " the day Spadafora was killed.

The caption, Milne says, was an oblique reference to a mocking nickname used by Noriega's opponents. "They call him 'Pineapple Face,' " Milne explains, "which absolutely infuriates him. You can be arrested for saying that in Panama." According to Milne, people have even been arrested for displaying pineapples. "In the 1988 Mardi Gras parade in Panama City," he says, "the most popular float, by far, was the one covered with pineapples. The PDF smashed the float and arrested everyone involved with it."

Eventually, Eisenmann says, Noriega assigned a censor to *La Prensa*, and the paper was ordered to stop running Spadafora's photo. Then, in mid-1987, armed PDF soldiers walked into *La Prensa*'s offices, ordered everyone out, and closed the paper down. Except for a few weeks in early 1988, it hasn't published since.

In August 1987, Milne finished his manuscript. He had no idea how to get it published and distributed in Panama, but he had heard that some leaders of the Panamanian opposition were in Miami. He called the newsroom of the *Miami Herald* and asked the reporter who answered the phone how to get in touch with Roberto Eisenmann. "Two calls later," Milne recalls with amazement, "I reached Eisenmann at his office. He asked me to send the manuscript right away, which I did, by Federal Express, that night."

Eisenmann read *Resurrection* in a single sitting, as soon as he received it. "I was very impressed," he says, "so I passed it on to Sanchez Borbon. We both thought it really captured the atmosphere in Panama, and the attitude of the military, very, very well. In fact, we were astounded at Mike's ability to speak so directly to the Panamanian people."

Eisenmann told Milne that the novel should be published as soon as possible. "There was one big problem," Milne says. "I didn't know anybody who would publish a novel. Neither did Eisenmann." In desperation, Milne called Patrick Olson, associate editor of Kendall/Hunt, an academic publisher that specializes in small print runs. Olson, who had been encouraging Milne to write a workbook for students of Spanish, agreed to read the novel.

"I was intrigued by it," Olson says. "I thought it was an important cause. But there was no way for us to know what the potential market might be in Panama, and we had never published a novel of any kind before. So we told Mike that we would print six hundred copies if someone would guarantee that all of them would be purchased."

Milne called Eisenmann. Eisenmann called *La Prensa*'s board of directors in Panama City, and they agreed to sign the guarantee. Profits, if any, would go to the anti-Noriega Civic Crusade, to support clandestine printing presses.

Eisenmann's plan was to ship all 600 copies to Panama as soon as they were available. But by the time *Resurrection* was finally published in May 1988, it was too late. Three months earlier, two federal grand juries in Florida had indicted Noriega on drug-trafficking charges. The U.S. government imposed economic sanctions on Panama in a futile attempt to force Noriega to resign. "Since then," Milne says, "people have been stopped at the airport as they try to enter the country, and every incoming shipment is searched. So the book has never been sold in Panama."

Instead, says Eisenmann, it has been smuggled in "by twos and threes. I have a stack of the books on my desk. Every time someone is here in the office on the way to Panama, I say: 'Why not take a few of these with you?' " Kendall/Hunt's records show that about 400 copies of the novel have been distributed. "Most of them have gone to Eisenmann," Olson says, "but about a hundred have been sold through American bookstores." A Spanish translation of *Resurrection* has been photocopied and circulated clandestinely in Panama City.

Panamanian readers will have no trouble understanding the book's message. Each of the major characters represents either a particular person or a recognizable social element. General Caron de Pina (Pineapple Face) is "number one in charge of the Panamanian armed forces." Colonel Anastasio Quevedo, "now in disfavor among the members of the high command," represents a colonel who was fired by Noriega two years ago. Mr. Santos, an "intelligence officer" and "a notorious criminal," is the man who supervised Spadafora's murder. Bob Friedan, the cynical State Department-CIA operative, works closely with Santos. Roberto is the "radical socialist" obsessed with destroying the military regime.

While *Resurrection*'s publication has probably irritated Noriega, Milne admits that printed words are weak weapons. He is also aware that there is some risk in being identified as Agustin Rios Bravo. He says that it's a risk worth taking "if it helps, in even a small way, to relieve the suffering of the Panamanian people."

Eisenmann says that *Resurrection* is "a great help," but despite renewed international opposition to Noriega following the May election, he is pessimistic about Panama's prospects. "For the first time in history, an entire country is controlled by a narco-military regime. Noriega dominates everything, but he can't leave. He's trapped. The U.S. government, which created him, is now waiting to arrest him. If they don't get him, the narco-gangsters in Colombia will. He lives in total fear."

The Panamanian people understand this, Eisenmann says, and that fosters "a feeling of hopelessness. Sometimes people feel that everything is bleak and dark. A book from outside, published in English, carries a lot of weight. It helps people feel that they're not alone." —*Tom Rieke*

Gerda Seligson

Linguist, gardener, and Holocaust survivor, she views the world with severity and delight.

GREGORY FOX

"My father didn't have sons, so he sent me to the Gymnasium. I was the only girl among twenty-six boys," recalls Gerda Seligson, eighty, the grande dame of the U-M classics department. "I think it influenced my whole life-style. I had no role models, so I had to create one for myself."

From her years at that elite, predominantly male high school in Germany to her present life as a retired (sort of) scholar and activist in the local Jewish community, Gerda Seligson has tenaciously charted her own fiercely independent route. A medium-sized woman who wears her age-streaked hair pulled back in a bun, she looks out at the world with an expression of calm severity, frequently transformed by a smile of unself-conscious delight.

In the kitchen of the small Burns Park house she has lived in for more than thirty years, she picks up the large blue scrapbook that the classics department presented her at an eightieth birthday celebration in her honor two months ago. It contains letters—some in Latin or Greek—of respect and affection from colleagues and former students.

"I don't know if you recall, but you spent two afternoons with me in 1975 helping me through Erich Koestermann's commentary on Tacitus' *Annales*," reads one entry.

"I especially admired your spunk and tenacity when you were mastering the Macintosh," says another, of Seligson's five-year struggle to master computers.

Seligson prefers the scrapbook to the engraved silver tray that her faculty colleagues gave her when she officially retired ten years ago. (After her "retirement," she continued to teach as a visiting professor at two other universities and part-time at the U-M.) "What did they think I would do with a silver tray?" she asks in exasperation. But she has not found time to sift sentimentally through the scrapbook, absorbed as she is in trying to write a textbook on the teaching of Greek. (She has previously been the co-author of two college textbooks on teaching Latin, both of which are used in several states.) Seligson, who taught introductory Latin and Greek to U-M undergraduates this past year, has decided to put further teaching on hold until she has finished the textbook. "It will take a year and a half. I hope I live that long," she says in her precise but heavily accented English.

Seligson came to Ann Arbor in 1956 to teach both at the U-M and at the former University High (a laboratory school in what is now the School of Education Building on East University). When University High closed in 1968, she moved to the university full-time, receiving tenure in 1974. Linguistics, rather than classical literature, has been her main interest, and teaching, not research, her passion.

"She is a master teacher," says classics department chairman Ludwig Koenen. In her concern for students, exemplified by the extraordinary amount of time she devoted to them, she functioned, says Koenen, as "the conscience of the department."

"My students generally say that in my class you can laugh," says Seligson, when asked how her students would describe her. Her students would also describe her as "strict, but I'm certainly not hard." The students who contributed to her scrapbook were more eloquent. "You were so lively, logical, and funny," wrote one woman. "I learned to think, and I learned to *dare* to think."

Another student wrote, "From you, I have learned to keep an open mind, and that is no insignificant gift."

Some of Seligson's happiest memories of her earlier career at the university are of the Roman comedies her Latin classes performed, both in the classical-style lobby of Angell Hall and on tour in Detroit schools. The "Seligson Players" went several times to inner-city Cooley High, where a former principal believed in the importance of studying Latin. (Seligson usually had her students speak a mixture of Latin and English.) "The [Cooley] students were very tickled, almost honored that somebody would come and speak to them in Latin," she recalls.

She regrets that no one here has followed her tradition of performing plays. "There are quicker ways to be promoted than putting on a play," she says. "So instead they write more or less boring research papers."

Seligson's arrival in Ann Arbor in 1956 was precipitated by a chance episode. She was teaching Latin at the private Brearley School in Manhattan when she attended a teachers' conference. One speaker talked about his research in linguistics and how it applied to the teaching of Latin. Although the audience was derisive, Seligson nervously stood up (in her younger days, she says, she found it much harder to speak her mind than she does now) and, citing her own experience, defended the speaker. He turned out to be Waldo Sweet, now U-M professor emeritus of classical studies. Sweet and Seligson struck up a correspondence that ended in his inviting her, a few years later, to teach here. It was, declares Seligson, "the opportunity of a lifetime."

Seligson is emphatic that any interview with her include discussion of the teaching method that she and others at the U-M helped Sweet to refine. Known as "the Michigan Method" and used at several other universities around the country, the approach emphasizes, above all, an understanding of how a language works, and only after that, traditional drill and memorization work.

"We would start," explains Seligson, "by showing you how English is put together and then show you how Latin is put together." In English, the order of words in a sentence defines their function. In Latin, by contrast, word endings indicate function. So by learning how relationships between Latin words are signaled, Seligson explains, the student can begin to reason out the meaning of sentences.

While learning Latin this way is "an arduous process," says Seligson, it also forces the student to take a fresh look at language and how it works. "The whole thing is much more of a discovery rather than a cramming of facts!" she exclaims.

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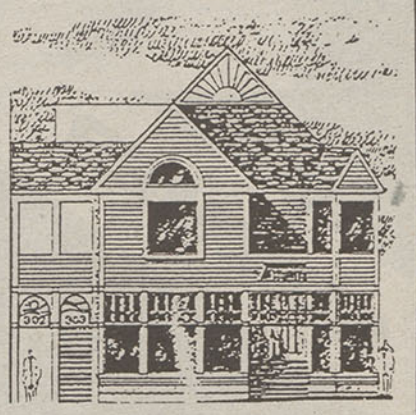

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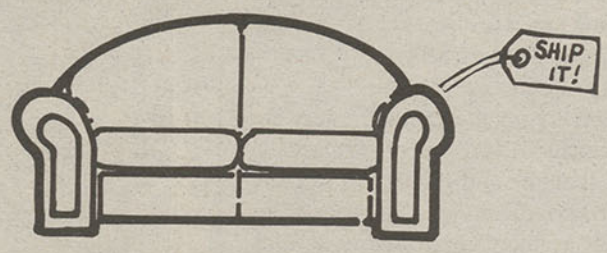

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A love of scholarship is a thread that runs throughout Gerda Seligson's life. She was born in 1909 in Freiburg, Germany, which she describes as a "university town very like Ann Arbor." Her father was a prominent philosophy professor (a book has recently been published on him in Germany) at the University of Freiburg and at several others. An only child, Seligson displayed a talent for languages at a young age. (She knows what she describes as "a smattering" of six languages.) She studied with some of the finest classicists in the world at the University of Berlin, where she graduated in 1933, the year Hitler came to power. She became engaged to Rudolf Seligson, who was both a classics scholar and a rabbi-in-training, and married him in 1935, after spending two years as a governess in Rome.

It is difficult, even now, for Seligson to describe her life during those prewar years in Nazi Germany. "I get nightmares from it now. I didn't get nightmares then. It was too real," she says.

Told how difficult it was for outsiders to understand how the Holocaust happened, Seligson answers in a voice that fades into a whisper, "Listen, dear, I don't understand it myself. I can't understand how it happened. I only know that it did happen. I never was the same as I was before that.

"My husband was the last rabbi in Bonn," she continues. "He was a magnificent man, a rabbi-philosopher-diplomat-secret-service-man and God knows what," who helped many Jews get out of Germany.

Seligson and her husband escaped to England in 1939, assisted by the principal of the local Jewish school, who himself was to perish. Her parents had fled Germany earlier and were already in Great Britain. Seligson's husband joined the British army, while she dug potatoes on a farm in Shropshire. Although she loved the outdoor work, she was disconcerted when the other women she worked with regarded her suspiciously, refusing to talk to her. Six months went by before, one day, Seligson went to work to find that everyone was friendly.

"My landlady told me," she recalls with pleasure, "that there was a meeting in the village and that the workers decided 'you weren't a spy, and you weren't after their men, and you worked very hard. And they accepted you.' It was a lovely day."

In 1942, just seven months after their daughter, Elizabeth, was born, Rudolf Seligson died of meningitis on a British army base. With the help of her family, Seligson enrolled at the University of London, receiving the equivalent of a second bachelor's degree in classics. With it, she was qualified to teach in the English school system, and she was hired by a very posh school in Ascot. What helped her to cope during an otherwise terrible time, she recalls, was the solidarity that she felt with the British. "I knew England in danger, at its best. Their values were my values."

Content in Great Britain, she left only reluctantly when her father, then teaching at American universities, found the position for her at the Brearley School in 1947. Going to school at night, she also earned a master's degree from Columbia University in English as a Second Language.

She recalls that it took her years to adjust to American ways—especially to what she considered the free-and-easy spending habits. "My experience taught me you had to be thrifty in this world," she says. She recalls incredulously that someone said to her, "Mrs. Seligson, you ought to buy a few more dresses. That keeps the economy going."

Although the national deficit is a subject that fills her with disgust, she says, "What I ultimately found great about America is that people from time to time can realize their dreams."

Although an eightieth birthday celebration might signal a time of slowing down, Seligson's scholarly and personal activities show no sign of letting up. She is a past president and faithful member of the Beth Israel synagogue, inspired to go, she says, "out of the good memory of my husband." She has a strong attachment to Israel, which she has visited several times, and she is visibly upset over what she regards as the lack of loyalty on the part of younger Jews. "They don't understand," she says, "what it was like before."

It is a source of satisfaction that her daughter, though married to a Gentile and living in Alaska, is raising her two sons as Jews. Since there are no rabbis in Alaska, Seligson flew former Beth Israel Rabbi Alan Kensky there to perform her grandson's bar mitzvah.

Seligson's house is tucked away in an alley behind a larger house in Burns Park. She rents the upstairs to a medical student who, as it happens, is an Arab; they live together, she says, in mutual respect. Her home offers some quiet testaments to her diverse life. There is a striking modern painting on one wall and a simple framed certificate honoring the death of Sergeant Rudolf Seligson in His Majesty's Service on another. One of fiber artist Charla Khana's whimsical stuffed figures of Pegasus—the winged horse of Greek mythology—hangs from an archway. Dark wood bookcases hold books in several languages, including Greek and Hebrew. A picture of her grandson reading the Torah at his bar mitzvah is prominently displayed.

Perhaps what Seligson likes best is a long strip of garden in the backyard; she shares it with her colleague (and co-author of her recent Latin textbook) Glenn Knudsvig. "Just the ordinary things," she says, gesturing toward it. "Potatoes, onions, zucchinis. We plant together, we work together, we reap together," she says. "And in fall we will have a harvest." It is one of those times when something austere on her face vanishes and is replaced by joy. —*Eve Silberman*

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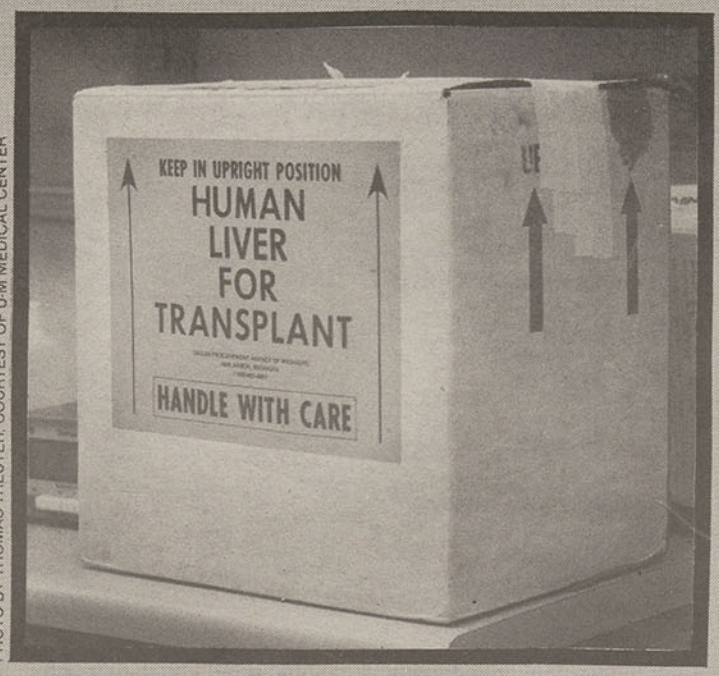

PHOTO BY THOMAS TREUTER, COURTESY OF U-M MEDICAL CENTER

By DON MacMASTER

Death came unexpectedly one evening. A man in his mid-forties, a factory worker, drinking beer after work with his sons, also factory workers, collapsed on the couch. When his sons couldn't wake him in the morning, they figured he was just sleeping off too much drink and left him on the couch and went to work. When they returned late in the afternoon and he was still on the couch, lying unconscious in vomit and urine, barely breathing, they realized this was more than a hangover and called emergency.

A resident in family practice met them at the St. Lawrence Hospital on Lansing's north side. He was straight with them. He said he was sorry, but their father had suffered a stroke. The flow of blood to his brain had been cut off, and without oxygen, the brain had died. The condition was irreversible. He would never recover. Did they have a mother, an uncle or a grandparent, an older family support person, they could turn to at this time? The brothers said No.

Then, in accordance with the Michigan Required Request Law, he told the sons that they had the option of donating their father's organs for transplant, and he called the Organ Procurement Agency of Michigan (OPAM) in Ann Arbor. The agency sent out Bill LaRue, one of its "transplantation coordinators," to talk to the sons. LaRue covers all of western and upper Michigan, but this time he didn't have far to go; he's based in Lansing.

The sons, twenty-two and nineteen, didn't know what their father would want them to do in this situation. They had never discussed the possibility of his dying, let alone at what point they should pull the plug on him. It was a hard call. LaRue arrived. He introduced himself, said he was sorry they had to meet under these circumstances, asked if they had any questions about donation, answered them, and pointed out that their father's organs could contribute significantly to the lives of a number of critically ill patients and their families who were waiting for a transplant. He didn't press them to donate. He emphasized that the decision was theirs. The sons thought about it, then said No. They couldn't concede death while their father was able to breathe on his own. Several hours later, he stopped breathing. His heart, lungs, liver, pancreas, and kidneys died with him.

OPAM was formed in 1971 by a consortium of Michigan transplant centers. "It started out with me in a little office with two chairs, a desk, and a telephone,"

recalls OPAM head Gerda Lipcaman. "Now there are about twenty-five of us." From its headquarters in the old Wilson Dairy on Platt Road, the group tries to locate organs for the 760 people awaiting transplants in Michigan and, as a member of the United Network for Organ Sharing, for the more than 17,000 waiting nationwide.

Just 1 percent of hospital deaths are good candidates for organ donation—cases like the Lansing autoworker's, where the brain dies but the heart continues to beat, keeping the organs alive. OPAM tries to have someone at the bedside in every such case in the state. They are there because surgical and pharmaceutical advances have made organ transplants a viable, even economical, treatment for some forms of organ failure. But at the same time that the number of potential beneficiaries has risen, the number of donors in Michigan has fallen steeply in recent years. Last year, OPAM identified 136 "solid organ donors" whose next-of-kin gave permission and whose organs checked out through the agency's extensive laboratory testing. That was down 20 percent from 1987, and so far, this year's totals are down another 12 percent.

"I think what we're seeing here at OPAM, and what we haven't seen before, is more families saying No," says Lipcaman. "We haven't done a good job of educating the public. With the required request law, we did a good job of educating hospitals, but a lot of the public still do not understand the process, or the good of the end result." The resulting shortage of donors is the major problem facing transplantation today.

Large-scale research on transplantation began in the late 1940's. In 1954, a surgical team led by Joseph Murray performed the world's first successful human organ transplant at Peter Bent Brigham Hospital in Boston, transplanting a kidney from one identical twin to another. Five years later, the same hospital performed the first successful kidney transplant between two nonidentical twins. The first transplant in Michigan history was a kidney transplant between identical twin sisters at the U-M Medical Center in the spring of 1964 by a surgical team headed by Jeremiah Turcotte and Gardner Child. Twenty-five years after the transplant, both patients are still doing fine.

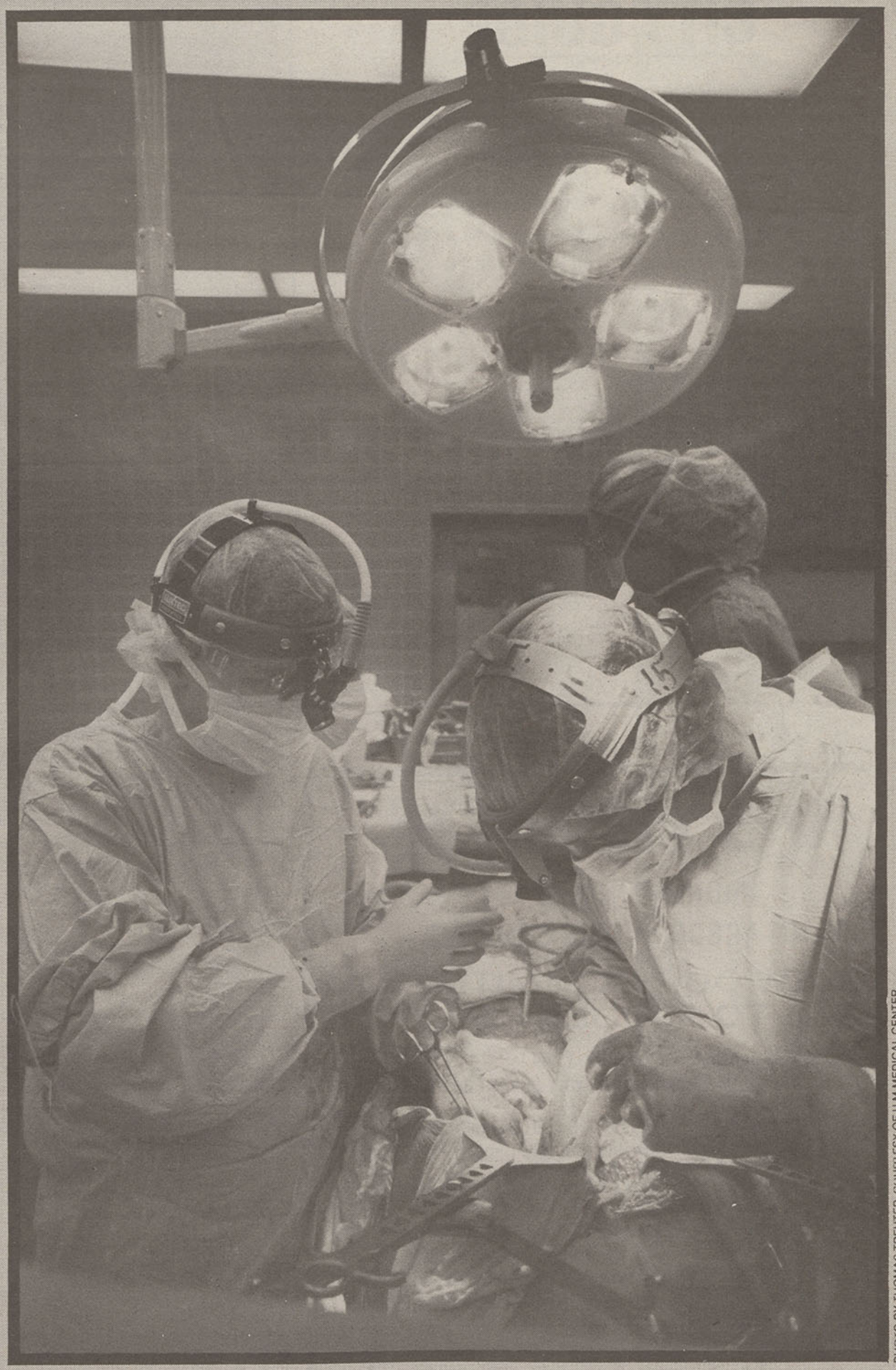

PHOTO BY THOMAS TREUTER. COURTESY OF U-M MEDICAL CENTER

A liver transplant operation at the U-M. Buoyed by the discovery of cyclosporine, a drug that controls rejection, organ transplants have soared in the last five years. Of the 377 organs retrieved in Michigan last year, 30 hearts, 54 livers, and 71 kidneys went to patients in Ann Arbor.

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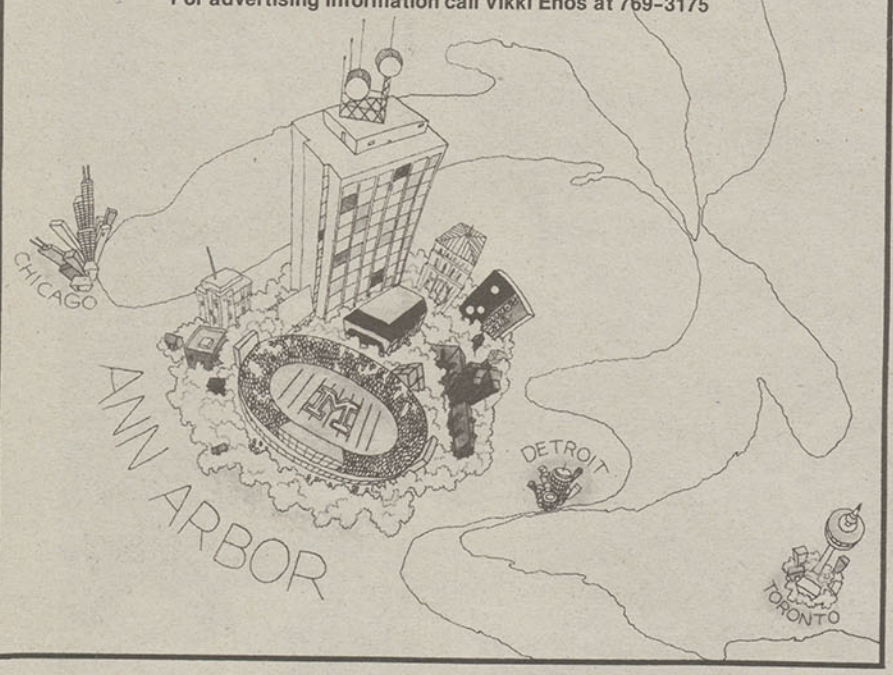

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The reason the first transplants were made between twins is that even when a transplant is successful surgically, the organ quickly fails if the recipient's immune system attacks it. Except in the case of identical twins, special proteins in the white blood cells, called antigens, differ from individual to individual. The antigens of a recipient trigger an immune response to the donated organ and rejection sets in, starting out like the redness around a cut and continuing until the foreign particle is completely destroyed.

From the beginning, the history of transplantation has therefore proceeded on two tracks: one of surgical technique, the other of management of rejection through repression of the immune response. Transplantation began with living donation, and twin donors still have the highest success rate. But most transplants today involve two people who never knew each other and never will.

Probably the most dramatic and memorable breakthrough in transplantation occurred in 1967, when Christiaan Barnard performed the first heart transplant at Groote Schur Hospital in Cape Town, South Africa. Barnard's pioneering transplant became a huge international media event, but it wasn't at first. One of the first places Barnard visited after the transplant was the U-M. He'd been invited to give a lecture by the Galens, the medical student charitable society, and he arrived just as the story was starting to take off.

"The president of Galens at that time was Art Fleming, a black medical student," recalls Jeremiah Turcotte. "The students said, 'Gee, [the heart transplant] sounds interesting. Maybe we should have this person give our annual talk.' So Art got on the telephone and called [Barnard] up. And he said fine. Well, just then the media caught on how important this was and how interested the public was. It was an international event. To give you an idea, if the Galens group had a hundred and fifty people show up for their lecture, they thought it was a great success. As interest in Barnard's lecture kept growing, they kept having to move it to larger auditoriums. Finally we ended up over at Hill Auditorium. When the lecture took place, Hill Auditorium was filled. People were actually beating on the glass doors to get in."

After Barnard did the first, there was a rush worldwide to do heart transplants. The results were poor. Of 105 heart transplants in the U.S. in 1968, only forty-three recipients survived the surgery. At the U-M, seven heart transplants were completed, with somewhat better results; most survived a year or more after surgery. But they, too, eventually died, either from rejection or because their suppressed immune systems, necessary to protect against rejection, compromised the body's ability to fight off infections.

The technology of transplants had outpaced the more subtle but equally important science of how to manage rejection while controlling infection. While kidney transplants continued, nearly all of the high-profile heart transplant programs were discontinued.

Two surgeons, Shumway at Stanford and Cabral in Paris, kept working on heart transplants. Finally their one-year survival rates climbed into the 50 to 60 percent range, and people began to get interested in the procedure again as a treatment for heart disease. A key breakthrough was the development of cyclosporine, approved by the FDA for use on patients as an immunosuppressant in November 1983. Jean Borel, a Swiss researcher for Sandoz Laboratories, was looking for an antibiotic when he noticed the immunosuppressant properties of cyclosporine, a natural by-product of an earth fungus.

When an immune response is triggered, either by infection or a foreign graft, two main types of white blood cells—T-cells and B-cells—lead the attack. T-cells are like robocops. They go straight for the foreign particle and latch onto it. B-cells hang back, producing antibodies that circulate through the blood and provide long-term immunity against the specific invader. T-cells stimulate B-cells, and their activity draws a third component, complement, which attaches to the foreign particle and punctures its cell wall, causing the protoplasm to leak out and killing the cell. After Borel's observation, further research showed that cyclosporine acts on the T-cells, stunting their maturation process, and that it considerably improves immunosuppressant results in all types of organ grafts.

Buoyed by cyclosporine and improved surgical techniques, hospitals around the country have resumed work on transplantation over the last five years. There are currently about 1,500 heart transplants done a year at 145 centers nationwide. The U-M heart transplant program started up again in 1984. At the end of last year, eighty-nine heart patients had received transplants, with a one-year survival rate of 76 percent.

One of Michigan's best-known heart recipients is Dick Headlee, author of the tax limitation amendment and unsuccessful Republican candidate for governor in 1982. Headlee received a new heart in Utah in the fall of 1987. An active member of the Church of Jesus Christ of Latter-Day Saints, he holds an almost religious view of transplantation.

"The Lord blesses us with technology and the Lord gives us the inspiration to serve others," Headlee said in an interview published in *Advance*, the magazine of the U-M Medical Center. "What we do within that framework I find is not only acceptable, but the right thing to do. There are no disadvantages to this. It's a magnificent way for people to be truly charitable.

PETER YATES

U-M surgeon Jeremiah Turcotte posed with identical twins Janice (left) and Joan Ottenbacher in March 1984, twenty years after he transplanted a kidney from one to the other. Organ exchanges between identical twins are still the most successful transplants, because their matched genetic makeup means there's no chance of rejection.

"In my situation, for example, a twenty-two-year-old young man whom I've never met gave up two corneas, two kidneys, a liver, and a heart which could have ultimately been returned to dust, its natural state. He actually saved the lives of, or enhanced the lives of, six other people. And when they removed my heart, they took the valves out of it and put them into two other people because the valves were in excellent shape. So, if you stop to think about it, the decision by that one man and his family was a very charitable act."

The average donor is twenty-two years old.

Those who have benefited less directly than Headlee tend to see the issue in more complex terms. As transplantation has progressed, many gray areas in public policy have been exposed. Who gets the organ? Who decides who gets the organ? Should organs go to the sickest person or should they go to the person with the greatest chance of success? Should a chronic alcohol abuser be considered for a liver transplant? Should an anencephalic baby (one born without a functional brain) be considered as a donor? Is it fair to the poor that people with the means to travel can put their names on waiting lists at many different transplant centers? Is the system biased against women, blacks, and other minorities? Is it a wise allocation of limited resources to fund a liver transplant, a $180,000 operation benefiting one person, when there are 37 million Americans without any type of health insurance?

These are some of the questions that led to the creation of the Transplant and Health Policy Center (THPC), a think tank and research center administered by the U-M.

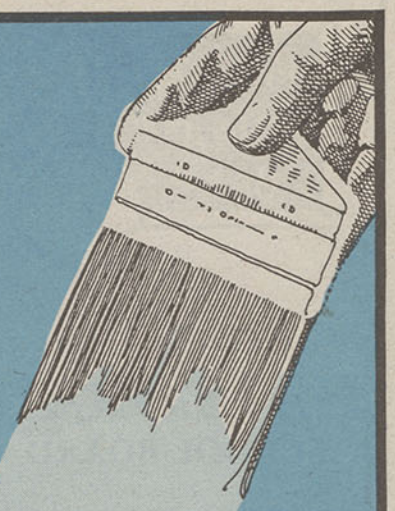
When it was founded in 1986, it was called the Transplant Policy Center, and it was the only research institute in the country devoted exclusively to the study of social issues related to transplantation. By 1988 it had become clear that many of the issues that related to transplantation also related to other technologically advanced, expensive medical procedures, and so the scope was widened and the name was changed.

It is an interesting organization, in that it brings together people from different disciplines: consumers, third-party payers, government, health care organizations, philosophers, lawyers, doctors, nurses, members of the clergy, and academics from five different universities. There are sixty-five members, all volunteers, divided into six advisory committees that meet once a month. The Ethics and Social Impact Committee sponsored a conference in March that addressed many of the gray-area issues. One of the largest ever held on the ethics of transplantation, with about 250 participants from Japan, Israel, France, Canada, and the United States, the conference illuminated both the benefits of open discussion and the difficulty of reaching consensus.

"The heart of it was the realization that, boy, you get all these people together and they have very, very different approaches to what is fair," said Jake Foglio, an assistant professor in the College of Human Medicine at Michigan State, a member of the Ethics and Social Impact Committee, and a priest for twenty-eight years. "That is what we wrestled with. What is fair? What is ethical? What is efficient?"

At the forefront of all the deliberations, efficiency and equity were constantly butting heads. The efficiency position, held more by physicians, was that organs are such a valuable resource they should be used where they have the greatest chance of success. The equity position, held more by philosophers, was that the first person on the list should get the organ. You take people as they come.

Thomas Starzl, a transplant surgeon from the University of Pittsburgh, a center that will perform close to 1,000 liver transplants this year, advocated a point system for organ distribution. Recipients would earn points for waiting time, quality of antigen match, degree of immunological sensitization, medical urgency, and logistical considerations of getting the donor organ and recipient together within the time limits of safe preservation. The person with the highest point total would get the organ. The effect of the point system is to eliminate judgment. It might not make optimum use of each organ, since transplants would be given impartially to the old, the frail, the immunologically difficult or otherwise bad risk recipients who might soon die of other causes. The price of the system's "blindness" is perhaps less efficiency. According to Starzl, though, the Pitts-



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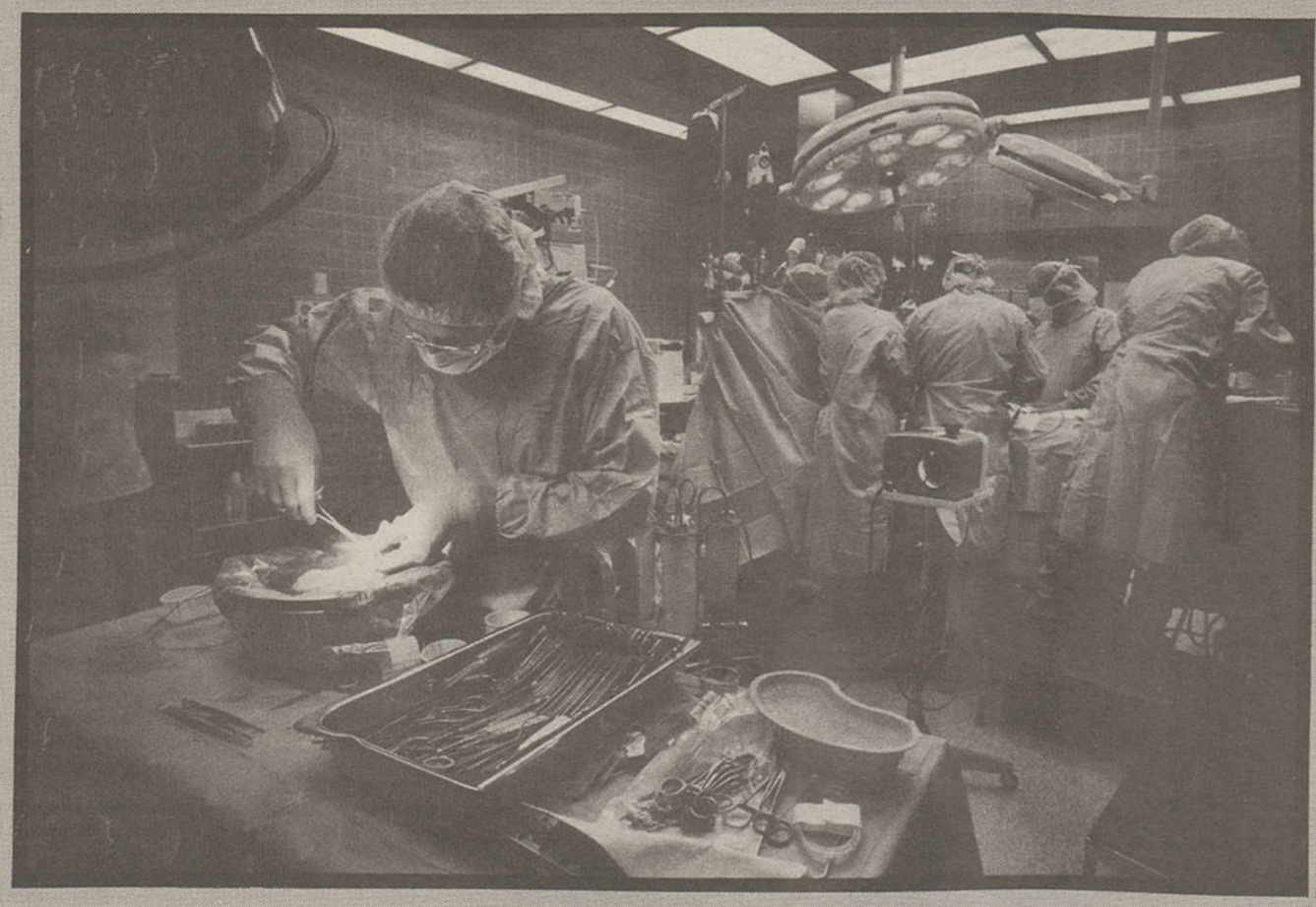

PHOTO BY THOMAS TREUTER, COURTESY OF U-M MEDICAL CENTER

burgh point system has shown that the concepts of equitable access and efficient utilization of a scarce resource are not mutually exclusive.

Rich Pietroski, one of OPAM's procurement coordinators, is an advocate of the point system. "I've had families say, 'Yeah, I'll donate if it doesn't go to somebody of a certain race,' or 'I don't want it to go to somebody who's rich,' or 'I don't want it to go to somebody who's lost kidney function because of self-abuse,' " says Pietroski. A point system is a way to make sure such prejudices don't cause arbitrary decisions. "Everyone is on a fair mechanism for distribution. It's fair to everyone. If you deviate one time, that means you'll have to continue to deviate."

But some critics say that even the point system isn't fair, that the key question is who gets on the list. As it now stands, if you're rich enough to travel, you can get on the list at as many transplant centers as you can reach. Dr. Anthony Monaco, chief of transplantation at New England Deaconess Hospital in Boston, argued against multiple listings, saying it was a clear disadvantage to the disadvantaged. Olga Jonasson, a professor of surgery from Ohio State, said recent studies have found unequal access to kidney transplants, despite the finding that men, women, blacks, and whites—no matter what their ages—do equally well with such transplants.

But the most compelling—and publicized—comments were those of Clive Callender, director of the transplant center at Howard University in Washington, D.C. In spite of the fact that blacks suffer seventeen times the incidence of kidney failure as whites, a smaller percentage of them receive kidney transplants, a fact that may reflect the second-class status of black health care in America, he said. Last year, black patients received 21 percent of the 8,930 kidney transplants done in the U.S. But blacks made up 28 percent of the patients needing transplants.

Is it a wise allocation of limited resources to fund a liver transplant, a $180,000 operation benefiting one person, when there are 37 million Americans without any type of health insurance?

Jeremiah Turcotte, who directs the policy center, comes down closer to Dick Headlee's position than the critics'. He points out that a year of dialysis for a kidney patient costs $35,000. A kidney transplant costs just $35,000, and on average the organ can be expected to function for seven years. Turcotte argues that liver and heart transplants are equally cost-effective compared to alternative treatments—or rather, since there is no fully comparable alternative, to the long, costly deaths their recipients otherwise face. So far, though, the federal Medicare program is only willing to pay for kidneys. "Rather than say that transplantation is a miracle, which in a sense it is, we want to emphasize now that it works," says Turcotte. "It's good treatment, effective treatment, cost-effective treatment. It shouldn't be regarded as something out of the mainstream. It should be part of the mainstream of health care, funded in the usual ways. Transplantation is getting better and better. It works. The limiting factor now is the availability of organs."

The leading edge of the search for organs is represented by OPAM procurement coordinators like Bill LaRue and Rich Pietroski. It is a wrenching job. About one-third of all potential donations, in which the brain dies but the organs survive, occur in deaths caused by various illnesses, including tumors and cerebral hemorrhages. The rest of the deaths are divided among car crashes, other accidents, homicides, and suicides. The average donor is twenty-two years old.

"Every occasion is a set of fingerprints," says Pietroski. "You never know what's around the corner. When the phone is going to ring. When you'll have to leave. When you're going to get home. How many [transplant] patients you can get to through this one unfortunate loss."

Fit and late-thirtyish, Pietroski is sincere and understated, more listener than salesman. While working on his bachelor's in biology and biochemistry,

PHOTO BY THOMAS TREUTER, COURTESY OF U-M MEDICAL CENTER

he worked for three years in halfway houses in Ann Arbor and Ypsilanti with families in crisis situations. While working on his master's in physiology, he taught gross anatomy at EMU and Washtenaw. He was an orderly in the emergency room at Beyer Hospital and worked in a chem lab at St. Joe's. Everything he had ever done—dealing with families in crisis situations, critical care, laboratory medicine, physiology, and education—all came together in the job he has now. What motivates him, he says, are the recipients.

"Every story is a sad story. For the most part, these are all just normal people, minding their own business, taking life a day at a time. Then one day, it's like, 'I don't feel well.' They go to the doctor and they're told, 'You need to go on dialysis,' or 'You have six months or a year to live.' It can be really hard to hold back your feelings. These patients are helpless."

A recent suicide drew Pietroski to Southfield. He arrived at Providence Hospital around noon. The suicide victim had just been declared brain dead by the attending physician. Introduced to the parents by the hospital staff, Pietroski extended his condolences and said that he'd talked to the attending physician, who told him that their son was brain dead. The parents were quite cool. Having come from out of state, they'd had time to grieve and were prepared for the news. They were ready to wrap up loose ends, such as funeral arrangements. They wanted to get on with it.

Pietroski told the parents that the hospital could offer them the option of organ and tissue donation. Was this something they'd like to discuss? The parents had questions. They weren't sure what he was getting at. What did he mean by 'donation'? Pietroski replied that because their son was in apparently good health until the time of his death, there is a chance that other individuals who are dying of organ failure could live through organ transplants. He went on to explain the surgical procedure. The parents wanted to know if they'd respect the body and not disfigure it. Pietroski replied that the procedure was done in sterile fashion in an operating room like any other surgical procedure. The physicians and nurses are the same, except that they come from a different hospital. Respect will be given, said Pietroski, as if your son were still alive. The parents were concerned with the time frame. How long would it take? Pietroski explained that if they signed the consent form, within six to eight hours the body would be available to the funeral home. After about ten minutes of deliberation, the parents signed the consent form.

"I've had cases before where I've spent as much as two hours with a family, just answering their questions and their fears," says Pietroski. "You can't take the approach with the family, like, 'Well, you've got to make a decision because I've got other things to do.' If I don't do my job here, I'll have nothing to do. I'll just

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Pliny the Elder, *Natural History* (1st C.)

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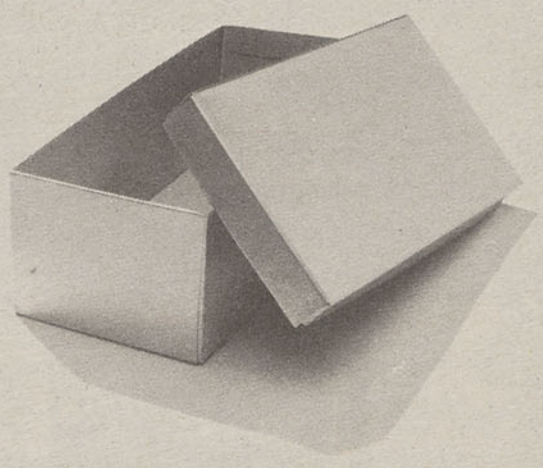

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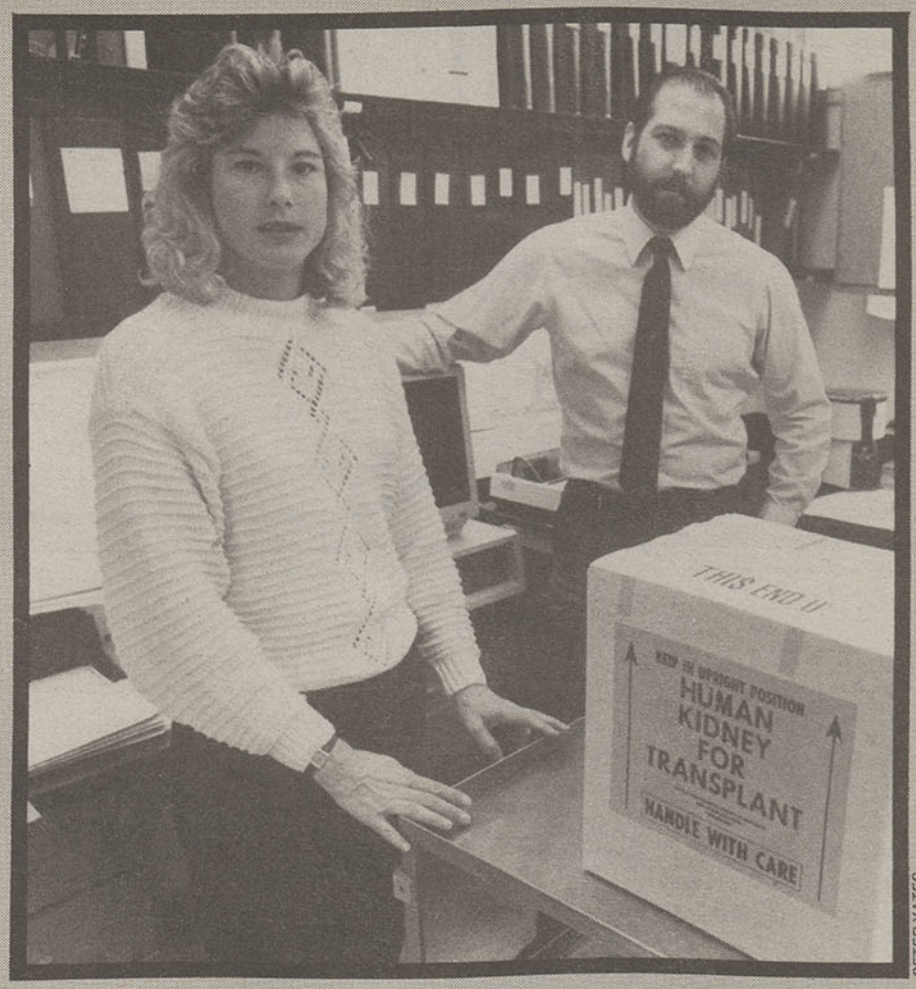

PETER YATES

Organ procurement coordinators Sharon Fragner and Rich Pietroski approach the families of brain-dead patients to ask them if they would like to consider organ donation. Fragner joined the Organ Procurement Agency of Michigan after her own successful liver transplant two years ago.

go home. You need to spend time with the family and give them the assurance that what they're doing is the right thing for them. I'm not there to con anybody or coerce them into donating. Of course, I've got a list as long as your arm of patients waiting, but if the family says No, I don't feel any different about them than if they said Yes. It's whatever they want to do. It's up to them."

Having a brain-death document and getting consent from the next of kin were the first two goals Pietroski had to meet. The third goal was an evaluation of each organ. He ordered a series of tests, starting with the heart. The first test was an EKG, followed by a chest X-ray, and then an echo-cardiogram, which uses sonar to take a picture of the heart. Gathering up all the data on the heart, he sent it to the heart transplant team on call where the recipient who was first on the list was waiting. There were five organs—heart, liver, pancreas, and two kidneys—and Pietroski was dealing with four different transplant teams at three hospitals. At one point he had three transplant teams on the phone at the same time, three separate phones off the hook, each with a person on the other end pressing him for additional information.

While the transplant centers were determining whether or not the organs were transplantable, Pietroski started on the fourth goal, serological (blood) testing. He called Yellow Cab. They dispatched a cab to the hospital, picked up the blood work, and rushed it to OPAM's lab. There the blood was screened for hepatitis, AIDS antibodies, venereal disease, and a virus called CMV, known as the human fatigue virus. It also was screened for antigen match with the recipients' blood. (Blood samples of potential organ recipients are kept on hand.) The greater the genetic difference between donor and recipient, the greater the likelihood of rejection.

Tissue typers use the Terasaki technique to determine how two sets of antigens will match. The experiment involves mixing the blood together in a well, baking it, adding complement and some dye, and then taking a look at a slide of the cells under the microscope. If an immune reaction has taken place, the complement will have penetrated the cell walls and the dye will have leaked into them. Under a microscope, the dark cells, the ones with dye in them, represent dead cells. The fewer there are, the better the match. Even if it's a perfect six-antigen match (a one in 40,000 chance), the recipient will have to take drugs every day for the rest of his life to subdue the immune system and prevent rejection. But in cases where the donor and recipient have a zero match, survival may be significantly reduced. It took more than four hours to complete the tests, but the donor's blood was good and the antigens sufficiently matched the recipients'.

After the transplant team determined that the organs were good, Pietroski had to arrange a common time when the four transplant teams could meet and go into surgery together. Surgery began at 11 p.m. By 3:30 a.m., they were done. All five organs were successfully recovered,

an extremely rare occurrence that has happened less than five times in the seventeen-year history of OPAM.

As the transplant teams hurried back to their centers with the organs in coolers, Pietroski hung around to help the hospital staff clean up the operating room. One motive was consideration. The overnight was an imposition on the staff. Many had to come in the next morning, and Pietroski was just trying to make their job easier by helping out. But part of his action was calculated. Psychologically, by helping them clean up, he was now at their level. They had something in common. That gave him an opportunity, if the staff had problems with what happened, to let them vent it then rather than go home and lose sleep and maybe weeks down the road have a built-in resentment against the process.

"There is not a single hospital in this state that's like a donor-producing machine," notes Pietroski. "That means there's no single physician or nurse or respiratory therapist that is comfortable dealing with an organ donor, because they don't get them all the time. It's like this particular case. The donor's hemoglobin level was low, the protein that carries oxygen to the tissue. I wanted two units of blood. The resident on staff looked at me kind of funny and said, 'Why do you want to give blood to a dead person?' That's a good question, if it was a dead person. Certainly the person is dead. But their organs are still alive. I'm not treating this patient. I'm treating the organs for five other people who aren't there."

Sixteen hours after he arrived, Pietroski was finished. It was four in the morning. It had been a very successful day.

"I'm geeked," he said. "And I'm going home."

"I've got my fingers crossed," the woman said anxiously. "I hope something comes through soon." She held her thumb and forefinger about a quarter-inch apart. "I have about this much liver left," she said. "The rest is shot."

Pietroski's job is just one step in a process of acclimating hospitals to the idea of organ donation—which, after all, costs the staff of the donor's hospital a lot of extra work. OPAM also wants to encourage communication between the neurosurgeons who identify brain-dead patients and transplant surgeons to whom those patients are potential donors. To do that, it's setting up joint working groups in the big medical centers around the state where most trauma deaths occur.

OPAM is also, belatedly, beginning to tackle the related problem of public education. "Without a commitment and a real belief, people aren't going to do it," comments OPAM's Gerda Lipcaman. "Somehow, we have to try to influence them of the need, the good, and the end results."

Building awareness and support for transplantation was an overt goal of National Organ Awareness Week in April. At the U-M, the culmination of the week was the annual reunion of organ recipients and their families in the courtyard of the U-M Medical Center.

The feeling of the gathering was quietly festive. Among the recipients, there was a common need to testify. In conversation they repeated phrases such as "I've never felt better," "The public needs to be made more aware of organ donation," "I consider my donor a hero," and "I have a lot to be thankful for." You couldn't tell recipients from nonrecipients except by a nametag. Near the podium, featured speaker Steve Fisher, coach of the NCAA champion Michigan basketball team, signed autographs and told an attentive audience that he understood how fast things can change. Six weeks ago, no one had heard of him and he didn't know if he was going to have a job or not.

Sharon Fragner was talking about her experience as a liver transplant recipient. Late in 1986 she went to the doctor because she was having some shaking spells. She figured she was hypoglycemic. The doctor diagnosed Budd-Chiari syndrome, blood clots in the liver, a potentially fatal disease. She had no idea what caused it. Hoping for a recovery, her doctors waited ten months before putting her on the waiting list for a liver transplant. Eight days later a liver came through and she received it.

Fragner subsequently went to work for OPAM as a transplant coordinator, helping to locate organs for others in need. "For me, the hard part was waiting to be listed," she said to a stranger who was curious about her experience.

A woman came up as Fragner was talking. Her hair, skin, and nails looked unhealthy.

"You had a liver transplant?" the woman said, looking at Fragner's nametag.

"Yes," said Fragner. "July fifth, 1987."

"The reason I ask is that I'm on the waiting list," the woman said.

"Oh really," Fragner said. "I work out at Organ Procurement. What's your name?"

The woman told her.

"I recognize the name," Fragner said sympathetically. In her eyes was the look of someone who's seen it from the other point of view.

"I've got my fingers crossed," the woman said anxiously. "I hope something comes through soon." She held her thumb and forefinger about a quarter-inch apart. "I have about this much liver left," she said. "The rest is shot."

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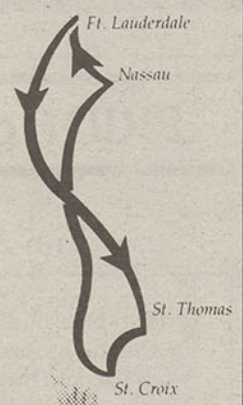

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The U-M liver transplant team, led by Bob Merion, is performing its second liver transplant of the day. It is evening, around ten o'clock, and they are about three hours into the nine-hour procedure.

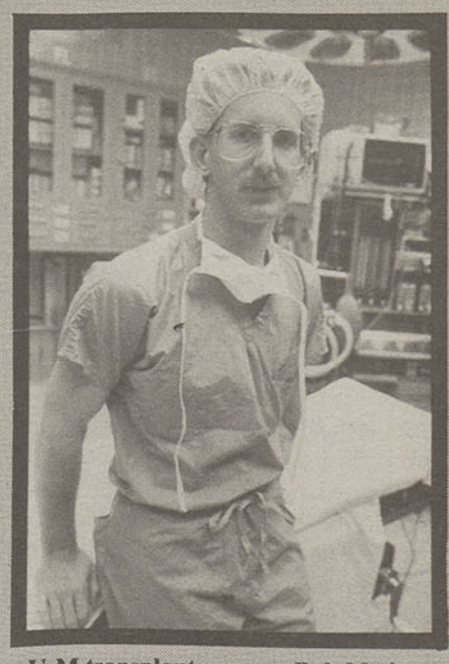
The atmosphere in the operating room is quiet, businesslike, and relaxed. WIQB is playing at medium volume. The room is tiled and well lit. There is a slight smell of a soldering iron. Machines with red digital readouts beep softly. There is a core of about eight people in the room. None looks older than forty.

At the head of the operating table, an anesthesiologist dexterously adjusts an IV valve. A surgical nurse is on the phone in the corner, ordering three more units of packed cells from the blood lab. On a chart on the wall alongside, she makes a note of the order with a magic marker. "Enjoy Life—This is not a dress rehearsal," advises a button held magnetically to a bulletin board near the phone. On a nondescript table off to the side is the liver.

The liver sits in a chilled bowl of Belzer UW solution. The most recent advance in transplantation, it's a preservative developed by Folkert Belzer, a transplant surgeon at the University of Wisconsin–Madison. First used in 1987 and now part of transplantation programs at more than 100 transplant centers worldwide, the solution preserves cell viability in organs awaiting transplant; where once a liver could not survive more than eight hours between donation and transplant, the interval can now be as much as twenty-four hours. The extra margin means that organs can be transferred greater distances, and that both the transplant team and the recipient have more time to prepare for operations that previously required hasty emergency procedures. Some surgeons say that UW solution could ultimately have as much effect on the field as cyclosporine.

As it sits in its bowl, the liver is surprisingly large, as smooth and blue as the tongue of a calf caught in the birth canal. The vena cava, a large vein leading through the liver to the heart, is as thick as a garden hose. Until yesterday, the liver belonged to the young suicide victim from Southfield.

A middle-aged man who wants to live is lying on the operating table in the middle of the room. His head is hidden by a tent of blue paper and his upper body is wrapped tightly in yellow cellophane. The only exposed area is his abdomen, which is laid open from sternum to stomach and stretched wide by a set of retractors anchored to the frame of the operating table. The organs in his abdomen pulse with blood. You can see his heart thumping against the diaphragm, the smooth muscle wall separating the chest and the abdomen. His cirrhotic liver, tucked along the underside of the diaphragm, is dark red and puffy, like the nose of a long-term alcoholic, only worse. The patient, says Merion, has alcoholic liver disease.


PETER YATES

U-M transplant surgeon Bob Merion.

Though he quit drinking eight years ago, his liver has become progressively scarred. Gnarly and blistered, it looks like a piece of meat that has been left out on the counter too long.

The surgical team is engaged in the laborious task of taking out the old liver, tying off collateral blood vessels with suture and using a Bovie, a trade-name soldering iron, to cauterize superficial bleeding. The diseased liver complicates their work. Because it is enlarged, it is difficult to get around, and because it is hardened and dysfunctional, blood has stopped filtering through it, flowing instead through neighboring blood vessels where there is less resistance. These neighboring blood vessels, called collaterals, weren't built for heavy blood flow. They are weakened, like varicose veins, and rupture easily. Of the four men working in the compressed space of the abdominal cavity, two have the job of operating tiny vacuum tubes that suck up the blood and deliver it to a machine that cleans and stores it so it can be reinfused. The sound of sucking says a lot about how the surgery is going. It is bloody work.

The goal is to reroute the bloodflow, bypassing around the old liver so it can be taken out and the new one put in. Though the work is demanding and complex, there is an element of basic plumbing to it. All routes to the old liver are closed off, and a Y-shaped shunt installed. The clear plastic tube siphons blood from the femoral and portal veins to a pump that propels it back to the heart, bypassing the liver.

Merion now clamps and snips the hepatic artery, the portal vein, the inferior vena cava, and the bile duct, all major vessels that pass through the liver. This takes another forty-five minutes of hunched-over, concentrated effort. When he finishes, he cuts the falciform ligament connecting the liver to the diaphragm.

"Get this thing away from me!" he jokes as he lifts the old liver out and deposits it in a stainless steel bowl, a hemostat clamped to the middle almost as

a malevolent afterthought. Looking like nothing other than a bad liver, it fills the bowl, a good twelve inches across and four inches deep.

Merion turns his attention to the new liver, kept cold and preserved in the UW solution. Using both hands, he lifts it out of the bowl and carries it over to the operating table and puts it in.

"Quite a difference, eh?" somebody says.

Up to this point the surgery has proceeded without much pressure apparent in the eyes of the participants. But that changes when the new liver goes in.

"Start the clock, please," Merion says. The moment the liver is removed from its chilled solution, it begins to warm up, and must be connected quickly before it can deteriorate. The goal now is to have the main blood vessels connected in no more than an hour.

Bearing down, Merion begins reattaching blood vessels. It is extremely fine work, like stitching together two pieces of cooked macaroni end to end. He has a pair of forceps in his left hand, holding the end of a blood vessel. In his right he has a tool that grips a curved needle hooked to a length of suture. Catching each blood vessel a few millimeters from the end, he pokes the needle through, draws up the suture, pokes the needle through the other end, draws up the suture, and ties a knot.

As blood begins to flow through the new liver, it begins to change color, going from blue to pink in an extraordinary blush of life.

Stitching in this fashion, he works his way around the perimeter where the blood vessels join. After about sixty minutes, he has reattached all the main blood vessels and is ready to disconnect the bypass and reroute blood through the new liver. It is a moment of interest for all members of the surgical team. They lean over to watch. The clamps are released. As blood begins to flow through the new liver, it begins to change color, going from blue to pink in an extraordinary blush of life.

The phone rings.

"It's the family," says a surgical nurse. "They want to know how it's going."

"Tell them we just revascularized the liver and it looks pretty good," answers Merion.

It is past one in the morning. Counting the morning transplant, Merion has been in surgery fourteen hours. A man dressed in surgical scrubs enters the operating room. He and Merion have a brief discussion. There will be another transplant tonight, a kidney. When does he think he'll be ready?

Merion, wrist deep in the abdomen, suture in hand, looking for leaks, looks up and says he'll be there by four to open. ■

PETER YATES

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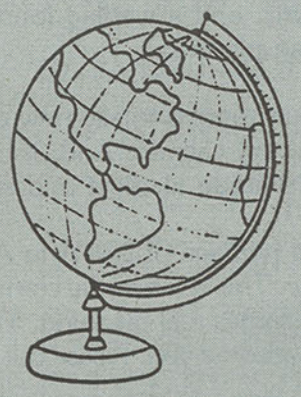

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PETER YATES

Bill Delhey for the Prosecution

With his farm, flowers, and horse named Justice, he seems like a figure from a simpler era. One reason he keeps getting reelected is his conviction that "the prosecutor is a competitor."

By EVE SILBERMAN

Silver-haired and square of jaw, Washtenaw County Prosecutor Bill Delhey, sixty-four, sits back in his office in the County Building and reflects on murderers he has known. The ones who killed coolly and casually, and the ones who seemed to have something akin to a conscience. Like the man who shot his girlfriend and when the police arrived was found holding her lifeless body, imploring, "Don't die, don't die."

"Not that you can excuse what he did," says Delhey, who got the guy convicted. "But at least he had remorse. A lot of the others had no remorse."

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Bill Delhey for the Prosecution

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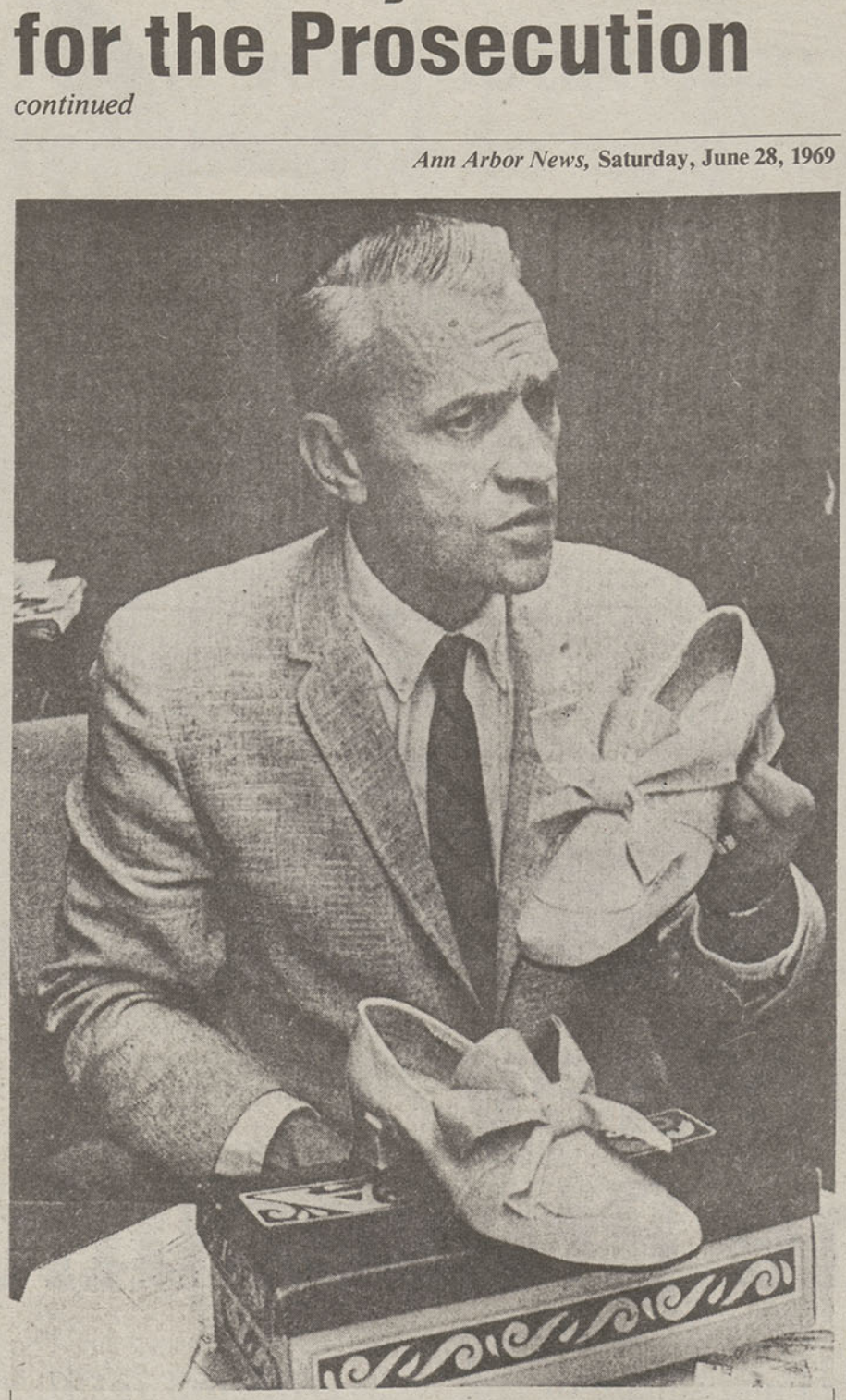
Ann Arbor News, **Saturday, June 28, 1969**



Purple Shoes Sought In Murder Probe

Prosecuting Attorney William F. Delhey is asking for help from the public in the search for a pair of purple shoes, like the ones shown above, in the investigation of the murder of AliceE. Kalom. Miss Kalom bought a pair of shoes identical to these on June 7, the day before she was slain. So far, police have been unable to locate the patent leather shoes. Officers believe it is possible the killer has or had the shoes in his possession. (Ann Arbor News Photo By Jack Stubbs)

Among "the others," Delhey counts John Norman Collins, sentenced to life imprisonment for the notorious co-ed slayings in the late 1960s, the most famous case of Delhey's career. Another candidate for the prosecutor's personal gallery of evil is Paul Ray Byars, who in 1985 slashed to death two teenage Ypsilanti Township boys, and who is also serving a life sentence. Delhey recalls that he got "choked up" in court during that trial—highly unusual for a man noted for his cool, calm demeanor.

Delhey took office in 1964, making him the longest-serving prosecutor in the state of Michigan. (The runner-up, Gary Walker of Marquette, has eighteen years to Delhey's twenty-five.) He's highly regarded by criminal justice people in the state and around the country, and in 1970 was honored as one of the outstanding prosecuting attorneys in the nation by the National District Attorneys Association. (Two are selected each year.) Last November, Delhey easily won reelection to his seventh term. No one in the local legal community is surprised that he keeps being returned to office. He enjoys both an undisputed reputation for integrity and the kind of name recognition most politicians can only dream of. (His most recent opponent, Terrence O'Hagen, recalls telling a Saline man during the 1988 campaign that he wanted to be prosecutor. "That's Bill's job!" the man said.)

Sometimes it's difficult to tell Delhey's friends from his critics. Says former opponent and Democratic activist George Sallade, "I consider Bill to be a man of unique integrity and great ability as an attorney." Longtime attorney George Stewart, who supported Terrence O'Hagen in the recent election, says, "There's never been a blemish on his office. Most people [in the local legal community] have respect for the prosecutor."

Some court watchers are surprised that Delhey hasn't sought a judgeship, a common move from the prosecutor's office. Acknowledging that he's been asked to consider one, Delhey says straightforwardly, "Not speaking evil of the judges, I think the prosecutor is the most important position. You've got fourteen judges [in Washtenaw County]; you've only got one prosecutor.

"I pitch them," he continues, sounding pleased. "I'm [Tigers pitcher] Jack Morris. The judges are umpires."

People who spend their lives in the shadow of the courts agree that the prosecutor enjoys "an awesome power," as Washtenaw County Public Defender Lloyd Powell puts it. "He decides whether or not there'll be a case, whether you'll be tried or not," explains Powell, whose job makes him the closest thing to Delhey's appointed adversary.

The top law enforcement officer of Washtenaw County, Bill Delhey represents the state in all criminal trials. He oversees a staff of thirty-five (including nineteen attorneys) and a budget of $1.6 million. The prosecutor represents all minor children in divorce actions, handles civil cases involving the county, and provides up-to-the-minute legal training for law enforcement officials. Special units cover areas ranging from welfare fraud to victim/witness aid.

As his staff has grown (when he became prosecutor in 1964, he had only two attorneys), Delhey has spent more time as an administrator and much less as a trial lawyer. But the fact that he still argues cases at all (about a dozen in the last decade) makes him something of an anomaly among senior prosecutors. He argued his most recent case a year ago; like most others he's taken on, it was a media pleaser. Delhey prosecuted Wilford Cashman on charges of murdering his lover seventeen years ago. (Cashman was arrested following a television show on unsolved murders.) The seventy-five-year-old Cashman was convicted but died of a heart attack before he was sentenced.

Although he doesn't often try a case himself, no one in the cavernous County Building, the nexus of the criminal justice system in Washtenaw County, is allowed to forget who the prosecutor is. Every Tuesday at 8:30 a.m., he's in the second-floor circuit court rooms for the weekly ritual of arraignments. (Circuit court is where felonies are tried; district court handles less serious criminal cases.)

This Tuesday morning, wearing an oatmeal-colored suit more respectable than stylish, Delhey sits alone at a long desk at the middle of the courtroom. The defense attorneys sit at a table to the right; the defendants and their families sit

behind Delhey on benches in the public area. Folksy, snowy-haired Judge William Ager presides. Although Ager and Delhey go back a long time (Ager was, in fact, once county prosecutor and Delhey's old boss), in court they observe the customary formalities, addressing each other as "Your Honor" and "Mr. Delhey."

There are some twenty cases on the docket this morning, and the wheels of justice seem to be chugging along fairly smoothly. The court clerk drones off a name and an attorney and a defendant (some of whom wear the uniform of the Washtenaw County jail and are escorted through a back door) approach the judge. The attorney enters a plea, which is usually, in legalese, "standing mute" (a sort of "no comment" that's recorded as "not guilty"). Delhey's remarks are mostly limited to the ritual of calling out, "A copy of this information [the charge] has been provided to the defendant." He then puts aside one yellow file folder and picks up another.

Occasionally, there are moments of the unexpected. A young woman in a black leather jacket (one of the few female defendants), in on drug charges, comes forward and says she doesn't know why her attorney hasn't arrived. After Delhey and Ager consult, they decide to postpone her arraignment. Sounding authoritative, but in a sort of reassuring way—more like a high school principal than like someone who might put her in jail—Delhey reminds the girl to be sure to get in touch with her attorney. The woman beams at him, seeming grateful, and says, "Have a nice day."

"It's an average docket," Delhey says later, sitting in a booth in the homey County Building coffee shop and looking at the typed list of offenders. Of the twenty names on the list, seven are drug arrests, the largest single category. There are also three armed robberies, a couple of sexual assaults, a couple of arsons, and assorted other crimes, including larceny and assault with a dangerous weapon.

The prosecutor's office gets busier every year. The number of felonies almost doubled from 1977 to 1987, going from 1,079 to 2,030. "More crime and more serious crime," is how Delhey summarizes the growth, speaking matter-of-factly but not without feeling. "When I first started, it was unusual if we charged one murder a year in Washtenaw County," he recalls. "Last year we charged seventeen."

The prosecutor's office is something like a sandbar, over which the currents of social change constantly splash. In April, Delhey issued warrants for the arrest of seventy-five members of the anti-abortion Operation Rescue, who were picketing Planned Parenthood. Years earlier, in the late 1960s, he confronted a crowd of some 300 occupying the County Building, demanding more funds to buy school clothes for children of welfare mothers. Delhey coolly read the picketers the trespass act; when they didn't leave, they were arrested.

Delhey, a Republican, generally shuns ideology and cultivates a moderate public image. He's definitely no L. Brooks Patterson, the former Oakland County prosecutor who became famous campaigning for the death penalty with evangelical fervor. Delhey himself opposes the death penalty, but if this position irks more conservative communities in Washtenaw County, his opposition to stricter gun control should please them. On drugs, he's as likely to talk about the need for more education as the need for more prisons. "There are five million illegal drug users in the U.S.," he says. "You tell me how to put five million drug users in jail."

Delhey was given the nickname "The Silver Fox" by Bill Treml of the Ann Arbor News. *"A fox is sly, cunning," says Delhey. "I take it as a compliment."*

Delhey was given the nickname "The Silver Fox" by Bill Treml of the *Ann Arbor News* during the John Norman Collins trial. It was, the prosecutor says with a smile, as much a comment on his prematurely silver hair as on his reputation for caginess in the courtroom. Not that he minds the association. "A fox is sly, cunning," says Delhey. "I take it as a compliment."

To someone meeting Delhey for the first time, the "silver" part of the nickname is much more apparent than the "fox." The handsome senior citizen talks cheerily about his family (wife Marguerite, four grown children, and one granddaughter), his sixty-acre farm in Saline, and his vast range of mainstream interests: gardening (both vegetables and flowers), woodworking, riding (he owns a horse named Justice), and hunting. The prosecutor likes to tell stories. A favorite is of the time he went hunting with a couple of friends who happened to be conservation officers; another hunter nearby illegally shot a pheasant hen, and it landed right in front of Delhey. "He figured he didn't have any choice but to plead guilty," recalls Delhey gleefully.

But occasionally the wily side of the prosecutor—the side people see in court—emerges. Asked what he looks for when he hires new lawyers, he leans forward in a conspiratorial manner, his eyes gleaming. While he's reluctant to go public with all the specifics, some of the screening process consists of his grilling the new witness stand. If they quake visibly, they're out before they get in.

"I want competitors," he says. "The prosecutor is a competitor."

There are different explanations as to why Delhey himself is a formidable competitor in the legal arena. "He's very well prepared when he comes into the courtroom," says Bill Ager. People who've worked with him preparing a case cite his attention to detail and his painstaking organization.

Delhey's equanimity is also important. "He doesn't lose his temper in the courtroom," says Public Defender Lloyd Powell. "The most efficient prosecutors are the ones who go along with their work in a cool, calm manner." Delhey, apparently, doesn't lose his cool outside the courtroom, either. "At the most, I've seen him get a little irritated," says Assistant Prosecutor Lynwood Noah, who's worked with him for twenty years.

Delhey has a compelling, richly timbered voice, a succinct delivery. He says he learned early in his career from former circuit court judge James Breakey never to use two-syllable words when one syllable would do. Noah says that Delhey is "really skillful" in the art of cross-examination. "A couple of times it's been like something on TV," observes Noah, "and usually law isn't like what's on TV."

One secret of conducting a successful cross-examination, Delhey says, is "not to let someone just get up and repeat their story. What I've always said is, 'Find your area—the weakest part of the case—and concentrate on tearing it down.' "

He recalls a cross-examination during the notorious Billy Hardesty trial several years back. Hardesty murdered his parents and two others. The defense pleaded innocent by reason of insanity. Delhey destroyed this defense "piece by piece. What I did was specify that these [Hardesty's actions] are goal-oriented. They're not the actions of a crazy man. The fact that he tried to hide his identity all the time—doesn't that mean he's goal-oriented? He doesn't want to get caught—that's a goal orientation.

"I took things to make the jury see that's what they'd do under similar circumstances."

The jury must have felt that's what they would do, because they rejected the insanity plea. They found Hardesty guilty but mentally ill, a harsher verdict that requires Hardesty to serve his sentence even if his illness is successfully treated.

Of the dozen cases he himself has tried in the past decade, Delhey has lost only one. In 1983, he prosecuted a man named Daniel Anders, who had confessed to the kidnapping and murder of a young woman. Although the case seemed a sure thing, Public Defender Lloyd Powell's staff listened to the taped confession and successfully built a defense on the ground that the police psychologist had induced Anders to confess. They also found some holes in the police work. While declining to comment on specifics of the prosecution of that case, Powell says the result suggests that "even if you have a confession from a defendant, you should not get complacent."

Although Delhey does much more delegating than he did in his early years on the job, it's obvious he still has a proprietary attitude toward everything that goes on under his jurisdiction.

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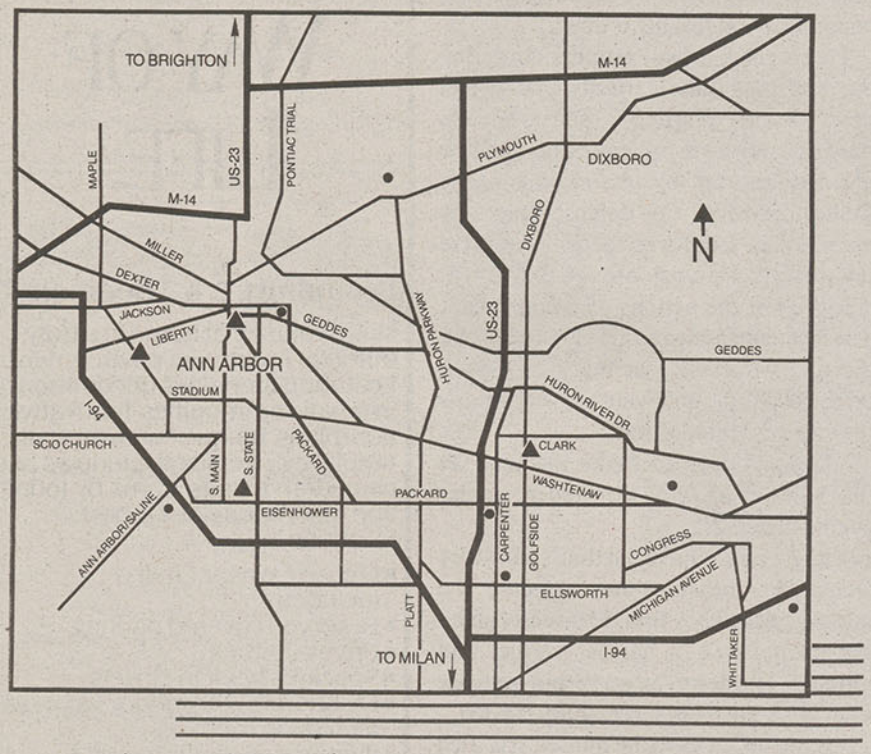

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BILL DELHEY *continued*

"Reporters call and say, 'Who's handling this case or that case?' " he says, with a trace of what might be irritation. "Well, they're all my cases."

"Reporters call and say, 'Who's handling this case or that case?' " he says, with a trace of what might be irritation. "Well, they're all my cases."

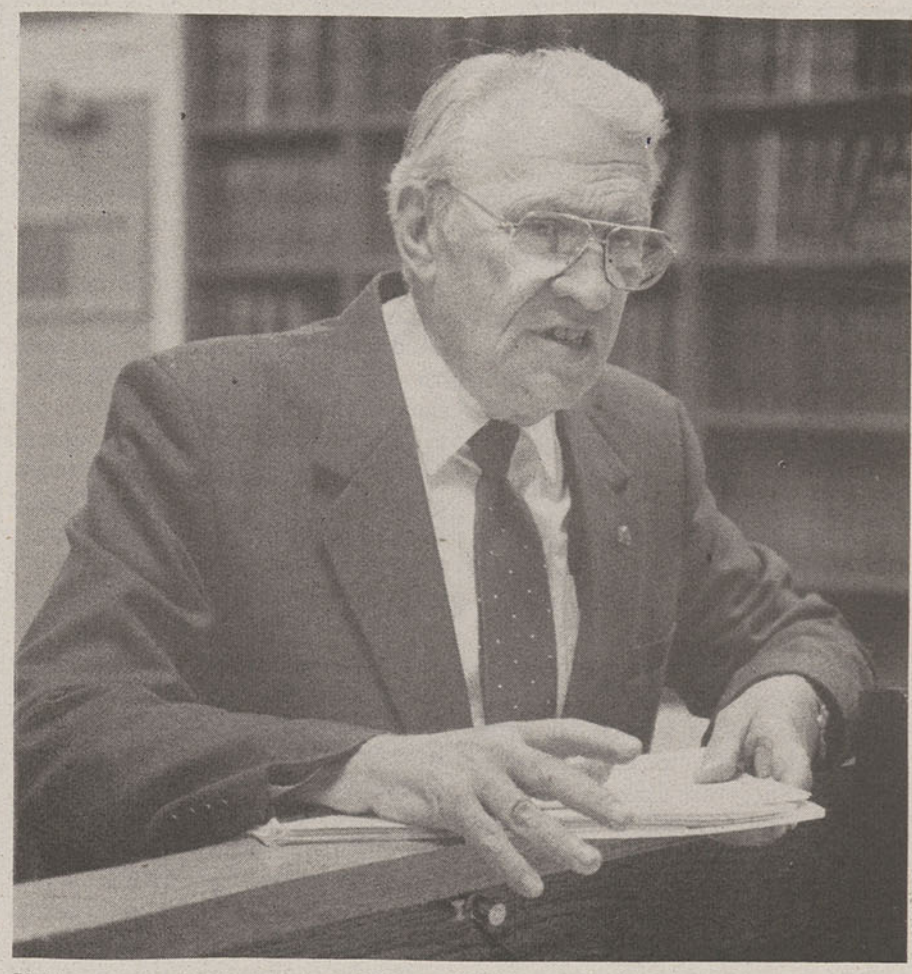
Although the heart of his electoral strength comes from outside the city—from more conservative communities like Saline and Ypsilanti Township—Delhey grew up in Ann Arbor and is regarded by old-timers as a local success story. His parents worked at the former American Broach factory, his mother as a nurse. His father died a few years back, but his mother, Leanna Delhey, is still going strong at ninety-two (although she did give up driving three years ago). She lives in the Old West Side, near the home on West Washington Street where Bill Delhey, an only child, grew up. "Old Kraut Town, they called it," says Delhey of the then predominantly German neighborhood.

Delhey recalls a "very happy childhood," filled with scouting and baseball games near Ferry Field. He was a football player and a track star at the old Ann Arbor High, where he graduated in 1943. After three years in the Naval Air Corps (the war ended before he could be sent overseas), he attended Notre Dame for a semester, then transferred to the U-M. He graduated in 1947 with a degree in chemistry and went to work as a chemist with Ford Motor Company, investigating complaints of air pollution caused by Ford plants.

Delhey used the GI Bill to go to law school at the University of Detroit nights, still putting in full days at Ford. While he started law school with the idea that it would help him get ahead at the giant auto company, he quit Ford soon after graduation to become a partner in a law practice in Saline. After two years in Saline, he was offered a job in the county prosecutor's office, which at that time consisted of four people, including a secretary. Recalls Bill Ager, who worked in the office first as an assistant and later as prosecutor, "We were kept so busy we often didn't know about a case we were doing until the time of the trial."

Despite this harried atmosphere, Ager recalls, young Bill Delhey was conspicuously successful in the courtroom. One celebrated early case involved the successful prosecution of a man accused of raping a blind girl. Delhey recalls that he built his case despite some awkward moments in the courtroom. "I would forget myself and say to her, 'I'll show you.' "

"One of the few acquittals he had," Ager recalls, "was one fellow representing himself on an indecent exposure



PETER YATES

Unlike most senior prosecutors, Delhey still tries an occasional case himself—usually a media-pleaser, like last year's conviction of fugitive murderer Wilford Cashman.

charge. All he'd do is cry on the witness stand. The jury felt so sorry for him they acquitted him."

Delhey was appointed prosecutor in January 1964, after William Barense, who briefly succeeded Ager, left to go into private practice. He was elected on his own in December of that year.

Like anyone in a powerful and coveted position, Delhey has his critics. What exasperates Democrats who've tried to oust him is the adroitness with which he defuses criticism. When a part-time private law practice he'd maintained since the start of his career threatened to become an election issue in 1980, Delhey dramatically quit his practice shortly before the election. After some critics began grumbling that he was weak on prosecuting consumer cases, Delhey established an entity called the Consumer Action Center (later disbanded for lack of funds).

Delhey has not always been successful in defusing the criticism of civil rights activists, who have complained that he was slow to add blacks to his staff. (Delhey has no black attorneys at present, though there are three blacks in his office.) Another complaint has been that his staff has systematically excluded blacks from the jury in cases involving black defendants. Delhey bristles at the criticism, pointing out that the claim filed by black former defendant Leo Kelly (imprisoned for life for shooting two U-M students to death in 1982), was ultimately rejected on appeal.

He also notes testily, "In the Byars case, the defendant was black, and we had four black jurors. The jury found him guilty, but no one wants to talk about that."

In what evolved into his biggest controversy in recent years, Delhey was stung by charges of playing politics during a brouhaha in Ypsilanti Township three years ago. The prosecutor filed charges against Ronnie Peterson, former president of the Ypsilanti Township Civil Service Commission, for falsifying a civil service eligibility list for fire fighters. Peterson pleaded no contest to the charge and was sentenced to a year's probation that included volunteer work for his church. It was the timing of the charges that was controversial: Delhey filed them just two weeks after Peterson narrowly won the Democratic nomination for county commissioner over incumbent Mary Egnor.

Egnor, who was a persistent critic of Delhey, says bitterly that he deliberately waited until after the primary to charge Peterson. (There was no Republican opposition, so Peterson's six-vote primary victory was tantamount to election.) "Delhey was clearly playing games," says Egnor. "Clearly he had it [the evidence] before the election and was holding it." Had voters known about the charge, added Egnor, some of those intending to vote for Peterson might have changed their minds.

Egnor describes the prosecutor in terms distinctly less flattering than "Silver Fox." "This is," she says, "a very slippery kind of a guy."

Delhey says it was no secret he'd been working on the Peterson case before the primary, but that he needed the time to compile his case. "You can't go and charge a person on a whim," he says. "We had to wait till the evidence was in."

A major complaint of local criminal attorneys is the prosecutor's hard-nosed stand on plea bargaining. In plea bargaining, the prosecutor and the defendant's attorney try to reach a pretrial settlement, thus avoiding the expense, time, and uncertain result of a trial. Traditionally, it's a something-for-everyone setup; the defendant pleads guilty to a lesser offense (for example, manslaughter rather than second-degree murder), while the prosecutor avoids the gamble of a trial.

Delhey has "a different philosophy on plea bargaining than many in the state," observes Judge Bill Ager. "He doesn't like to reduce charges."

Delhey defends his position strongly, even though it means that more cases go to expensive jury trials. "Is it wrong to have the citizens of our community decide the issue?" he says. "No, I don't think it is."

He also says, "If I'm so wrong, how come eighty percent of the people we charge plead guilty?"

Apart from the fact that having to stand trial might not be in the best interests of their clients, local attorneys complain that Delhey's tough policy increases the pressures on the overworked local courts. (One result of a bottleneck in the circuit courts is that Washtenaw County residents may have to wait up to a year for a divorce trial.)

The result of Delhey's tough stance is that Washtenaw County, as he notes in his 1987 annual report, is a leader in the number of jury trials held per year per circuit court judge. Ingham County, which is nearly identical in size to Washtenaw County, has seven circuit court judges and had 133 jury criminal trials in 1987. Washtenaw County, with only five circuit court judges, had 135 jury trials.

The high proportion of jury trials doesn't mean the prosecutor always gets the results he wants. Over the past five years, almost a third of the jury trials ended in acquittals. Some local defense attorneys say that the national average is closer to 20 percent and that the Washtenaw statistics suggest a pattern of "overcharging"—charging people for greater offenses than circumstances justify. Delhey vehemently denies this, saying he will change the original charge if convinced of an error.

Of the high rate of acquittals in jury trials, he says, head erect, "Most cases that go to trial are usually circumstantial cases. So we are always trying cases that aren't the strongest."

Delhey makes sure his staff toes the line on plea bargaining, too. "Actually, I find Jerry Farmer harder to deal with [on plea bargaining] than Bill Delhey," says Ypsilanti criminal attorney Clyde Ritchie, referring to one of Delhey's senior

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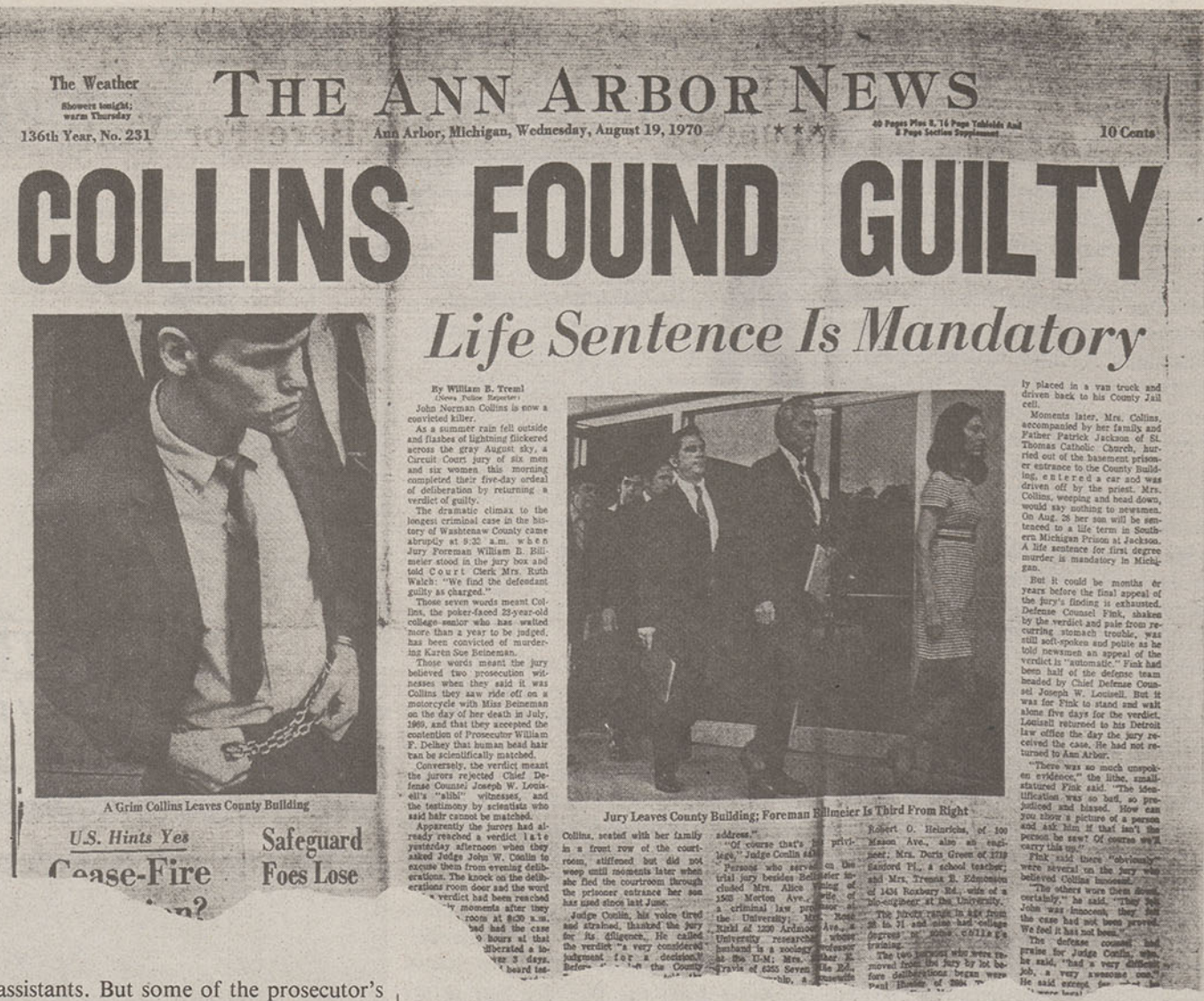

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COLLINS FOUND GUILTY

Life Sentence Is Mandatory

A Grim Collins Leaves County Building

Jury Leaves County Building; Foreman Bellmeier Is Third From Right

U.S. Hints Yes
Cease-Fire
Safeguard Foes Lose

By William B. Treml
(News Police Reporter)

John Norman Collins is now a convicted killer.

As a summer rain fell outside and flashes of lightning flickered across the gray August sky, a Circuit Court jury of six men and six women this morning completed their five-day ordeal of deliberation by returning a verdict of guilty.

The dramatic climax to the longest criminal case in the history of Washtenaw County came abruptly at 9:32 a.m. when Jury Foreman William B. Bellmeier stood in the jury box and told Court Clerk Mrs. Ruth Walch: "We find the defendant guilty as charged."

Those seven words meant Collins, the poker-faced 23-year-old college senior who has waited more than a year to be judged, has been convicted of murdering Karen Sue Beineman.

Those words meant the jury believed two prosecution witnesses when they said it was Collins they saw ride off on a motorcycle with Miss Beineman on the day of her death in July, 1969, and that they accepted the contention of Prosecutor William F. Delhey that human head hair can be scientifically matched.

Conversely, the verdict meant the jurors rejected Chief Defense Counsel Joseph W. Louisell's "alibi" witnesses, and the testimony by scientists who said hair cannot be matched.

Apparently the jurors had already reached a verdict late yesterday afternoon when they asked Judge John W. Conlin to excuse them from evening deliberations. The knock on the deliberations room door and the word ... verdict had been reached ... moments after they ... room at 8:30 a.m. ... had had the case ... hours at that ... liberated a lo... for 3 days. ... heard tes... Before ... the County ... Collins, seated with her family in a front row of the courtroom, stiffened but did not weep until moments later when she fled the courtroom through the prisoner entrance her son has used since last June.

Judge Conlin, his voice tired and strained, thanked the jury for its diligence. He called the verdict "a very considered judgment for a decision." ... address."

"Of course that's ... privilege," Judge Conlin ...

Persons who served on the trial jury besides Bellmeier included Mrs. Alice ... of 1503 Merton Ave., a criminal law professor at the University; Mrs. Rose Rizki of 1220 Ardmore Ave., a University research ... whose husband is a zoology professor at the U-M; Mrs. ... Baker of Travis of 6355 Seven ... ship, a ... Robert O. Heinrichs, of 100 Mason Ave., also an engineer; Mrs. Doris Green of 3719 Sanford Pl., a school teacher; and Mrs. Teresa B. Edmonson of 1434 Roxbury Rd., wife of a bio-engineer at the University.

The jurors range in age from 28 to 71 and most had college degrees or some college training.

The two jurors who were removed from the jury by lot before deliberations began were Paul ... of 2004 ...

ly placed in a van truck and driven back to his County Jail cell.

Moments later, Mrs. Collins, accompanied by her family and Father Patrick Jackson of St. Thomas Catholic Church, hurried out of the basement prisoner entrance to the County Building, entered a car and was driven off by the priest. Mrs. Collins, weeping and head down, would say nothing to newsmen.

On Aug. 26 her son will be sentenced to a life term in Southern Michigan Prison at Jackson. A life sentence for first degree murder is mandatory in Michigan.

But it could be months or years before the final appeal of the jury's finding is exhausted.

Defense Counsel Fink, shaken by the verdict and pale from recurring stomach trouble, was still soft-spoken and polite as he told newsmen an appeal of the verdict is "automatic." Fink had been half of the defense team headed by Chief Defense Counsel Joseph W. Louisell. But it was for Fink to stand and wait alone five days for the verdict. Louisell returned to his Detroit law office the day the jury received the case. He had not returned to Ann Arbor.

"There was so much unspoken evidence," the lithe, small-statured Fink said. "The identification was so bad, so prejudiced and biased. How can you show a picture of a person and ask him if that isn't the person he saw? Of course we'll carry this up."

Fink said there "obviously" were several on the jury who believed Collins innocent.

"The others were there fervently," he said. "They felt John was innocent; they felt the case had not been proved. We feel it has not been."

The defense counsel had praise for Judge Conlin, who, he said, "had a very difficult job, a very awesome one." He said errors ... he ...

John Norman Collins's trial hinged on sophisticated circumstantial evidence. Convicted of killing Karen Sue Beineman, Collins was the prime suspect in six other murders that terrorized the city in the late 1960's.

assistants. But some of the prosecutor's staff wax a bit apologetic. "They'll say, 'I'd love to do this but I'm not allowed,' " says Ron Grossman, a criminal attorney.

Delhey's recent challenger, Terrence O'Hagen, says that Delhey has good staff but ties them up in criminal court cases, neglecting areas like juvenile court. Judith Wood, the outspoken juvenile court judge, says a prosecuting attorney is often not there when she needs to make decisions on sentencing. "It's extremely dangerous to the community if I don't have a prosecutor," she says. "I only hear one side."

Delhey says he would like to have more attorneys at juvenile court, but that he doesn't have the staff he needs. He has unsuccessfully appealed for additional funds; the county commissioners say that he'd get them if they had them. But he maintains nevertheless that Wood is overstating things. "It's up to the judge to make that [sentencing] decision," he says pointedly.

Tensions between juvenile court and the prosecutor's office appear to be on the rise (perhaps fueled by the possibility that one of Delhey's assistants, Elizabeth Pollard, may run against Judge Wood). But relations between Delhey and most others in the insular world of the courts appear amicable.

Kent Weichmann, director of Friend of the Court, says, "When I go to other places, they're always talking about their battles with the prosecutor's office," he says. "It's not like that here."

Public Defender Lloyd Powell, who actually worked in Delhey's office for a couple of years before changing sides, remarks cheerfully, "We fight like gladiators inside the courtroom, but outside we have a very friendly relationship."

Delhey's office is a large room with oldish looking furniture and cream-colored walls decorated with his certificates and awards. The most recent is the 1988 Washtenaw County Patriot's Award from the Washtenaw County Bar Association. Sitting behind a sturdy wooden desk, the prosecutor is taking a phone call. He's clearly all business.

"I'd put a time limit on it," he says tersely. "It's quite obvious he's ducking, and I'm not going to waste the police's time to find him."

Hanging up, he explains that the call came from one of his attorneys, who wanted to charge a man arrested on a theft charge who was declining to respond to their inquiries. "I'd like to give the alleged defendant an opportunity to tell his story," he says, "but you can only wait so long."

Keeping a watchful eye on the criminal caseload would seem to keep Delhey grounded in his office much of the time. Not so. In a recent week, for example, he attended a meeting of LAWNET (Livingston and Washtenaw Counties Narcotics Enforcement Team), met with security personnel at a new Meijer's store, and talked to a senior class at Whitmore Lake High School about a prosecutor's lot. "Like most people, they wanted to know about the murders," he says.

Delhey's administrative and public relations duties sound tame for a man who's been the publicized veteran of many courtroom dramas and who's been known to carry a gun to work. Delhey stresses that he enjoys the variety of his job. "When you're the prosecutor," he says, "no two days are alike."

He's proud of seemingly small changes he's made in the job, showing off a color-coded filing system for recording misdemeanors and felonies. "The minute I see a green form, I know it's a victim's rights case," he says.

Delhey describes himself as too busy with the present to look back much. Recently, for the first time in years, he looked over a scrapbook filled with newspaper clippings that his mother had compiled. He was startled at the number of cases he'd forgotten, making remarks like "Oh, *that* case. One of my toughest. Child abandonment is always hard to prove."

He stopped at a clipping with the headline, "EMU Student Arraigned in Co-ed Killing." "For a time," he said, "I was afraid I'd be labeled as the prosecutor in the John Norman Collins case. I wanted to put the case behind me. And I think I have."

But the case—one of the most famous in Michigan history and one that elevated Delhey's reputation to a new level—never quite goes away. A memento of it, a tiny green motorcycle, sits on a shelf behind Delhey's desk. Delhey's staff presented the "green Honda award" to him after the verdict was announced; the "Honda"

refers to the motorcycle John Norman Collins drove, a courtroom exhibit. And last summer, Delhey was invited to be on the Detroit talk show Kelly & Company, along with Collins's former defense attorney, Neil Fink, and Collins himself, who was interviewed from jail. Although Delhey declined the invitation, observing archly, "Anything John Norman Collins wanted to say he should have said twenty years ago" (Collins did not testify), he watched the show at home and taped it on his VCR. He has read and reread *The Michigan Murders*, the book written about the Collins case.

Collins was tried and sentenced to life for the murder of EMU student Karen Sue Beineman. He was the major suspect in the six other killings that took place over a two-year period, but there was not enough evidence for Delhey to try him for those.

From the prosecutor's point of view, the Collins case was tough because its evidence was circumstantial. Delhey and former assistant prosecutor Booker Williams were successful because they used what Bill Ager (who was not the judge in the case) called "extremely careful preparation." A high point of the trial was their presentation of state-of-the-art hair and textile analyses that convinced the jury that Collins was linked to the dead woman.

Delhey himself was closely caught up in the investigation and vividly recalls some bizarre details, like moving a mannequin from J.C. Penney (then at Arborland) into the spot where Beineman's body was found, hoping to trick the killer into returning. Although some of the sheriff's deputies wanted the real body left, Delhey, finding the idea repugnant, snapped, "Out of the question!"

But what stood out most about the John Norman Collins trial, says Delhey, "was the dignity of everyone involved. There wasn't a lot of ranting and raving. It was very ethically tried by both sides."

A lot of people wonder—including some who might like the job for themselves—when Delhey, who recently turned sixty-four, will step down. Delhey acknowledges that, given his plethora of pastimes and his strong family ties, retirement would be attractive. Two of the Delheys' children live in the area. Jim, their eldest son, works at Comshare, and Thomas, their youngest, is a student at Washtenaw Community College. Daughter Karen Ann is a surgery resident in Texas, and Diane is a hospital dietitian in Ohio.

But, Delhey says, "There comes a point in your life when you're ready to retire. I don't think I've reached that point."

The hardest part of his job, says the state's longest-serving prosecutor, is making the decisions that so profoundly affect people's lives. He says although he learned early in his career "to separate yourself from the cases," there are moments when he calls in his assistants to ask them what they think. "But in the end, it's my decision," he stresses. "The buck stops here."

In the end, of course, he likes it that way. Repeating himself, he says, "There are fourteen judges here. But there's only one of me." ■

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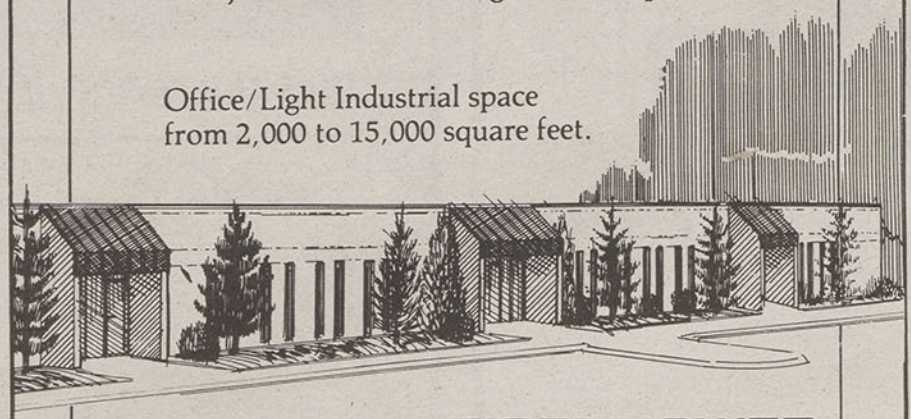

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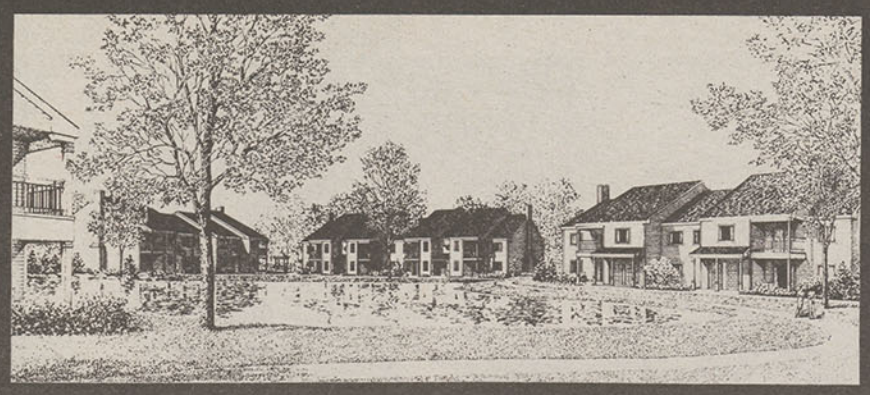

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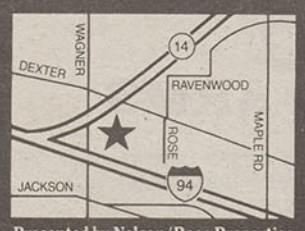

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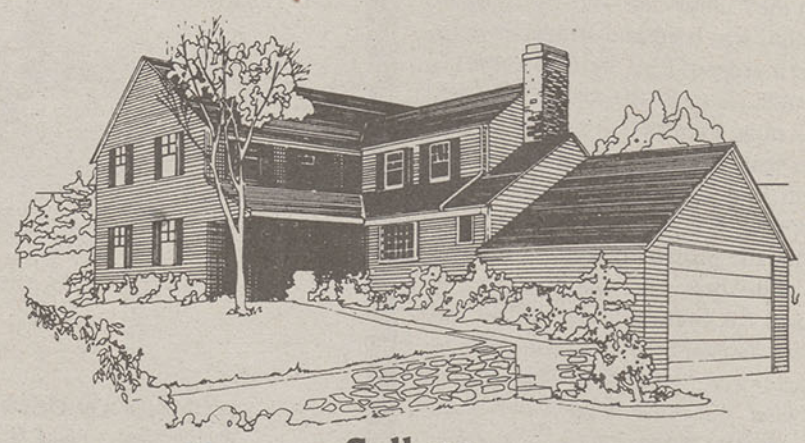

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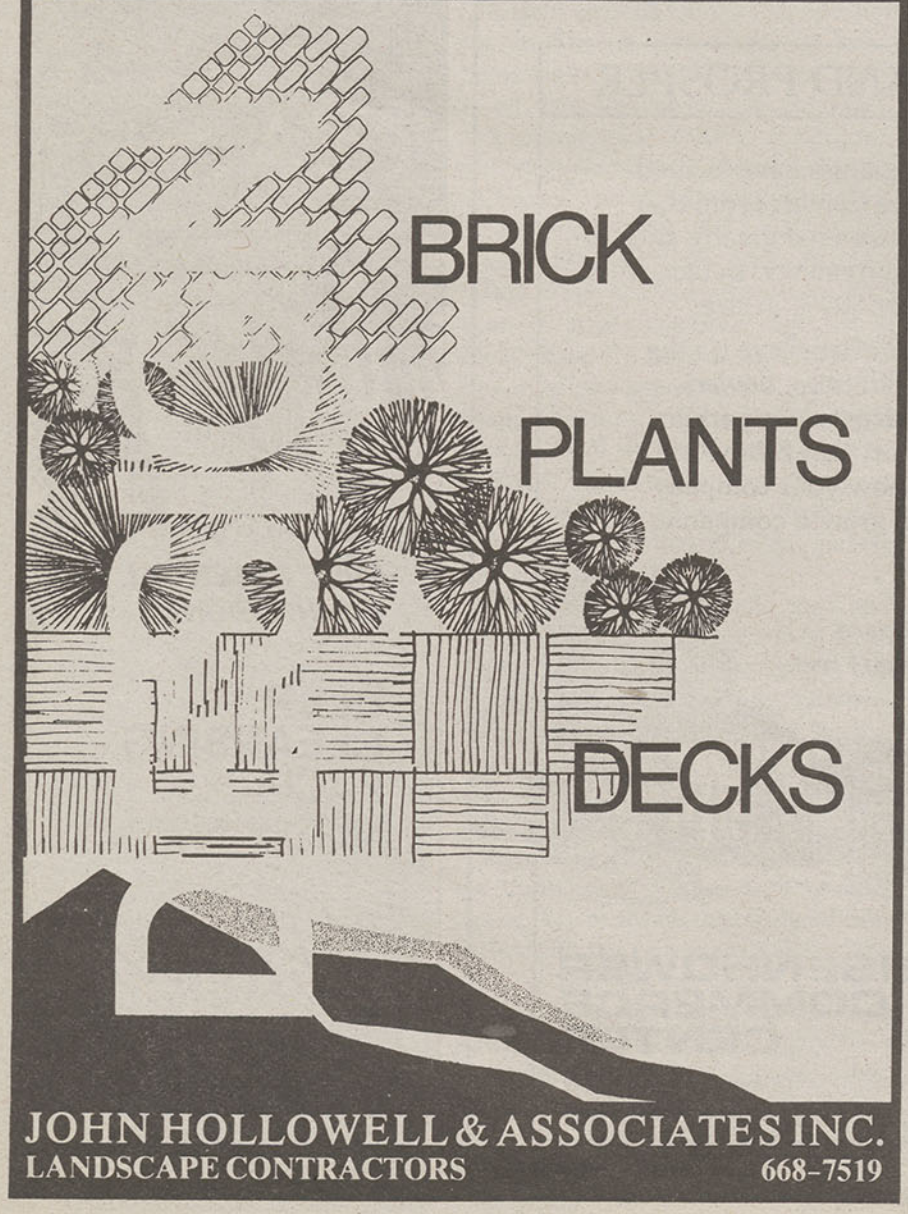

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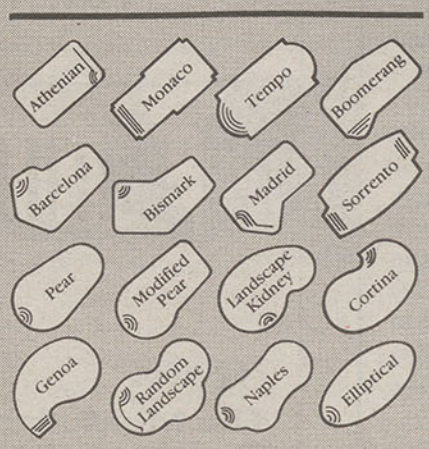

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Jon Olson (right) and Chris Raschka prepare to embark at Delhi Park.

JON OLSON

200 Years on the Huron

Part One

New generations constantly find new uses for our modest local river. The Potawatomi Indians fished and canoed it, and the mills it powered were vital to the first white settlements.

By JON OLSON

The Huron River is born out of Big Lake in central Oakland County, thirty miles northeast of Ann Arbor. The countryside all around is craggy with moraines and perforated with ponds, marshes, and small lakes.

A channel several hundred yards long leads away from the main body of Big Lake to a quiet pond. On the south side of the pond, two steel and cement bulwarks frame a low wooden dam. A painted number on the side of the dam marks the elevation, in feet, of the site: "1017." This is the origin of the Huron River. The lake is fed by precipitation, runoff, and groundwater springs and, except when the weather has been dry, the clear water of Big Lake tops the dam and follows a man-made ditch for a hundred yards before disappearing under a dirt road through a pair of two-foot culverts.

By the time the Huron reaches Indian Springs Metropark, a mile and a half from its source, it has coalesced into a cool, rippling stream five feet wide and a foot deep. It snakes through the dense undergrowth of the park, is joined by a stream of equal size, flows through Pontiac State Recreation Area, and feeds into Pontiac Lake, an artificial swelling of the river created by a large earthwork and dam. This is the first lake of fifty fed by the river, and the dam is just one of ten

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that the main branch of the river surmounts on its 128-mile route to Lake Erie.

The river, which has been heading southeast, now bends to the west. It feeds a series of lakes and slices through Island Lake State Recreation Area. Near here, US-23 passes over it. From the highway, the river is a startling apparition: a dark, flat ribbon of water in a corridor of heavy foliage.

Now in Livingston County, the river connects Strawberry, Gallagher, Whiteford, and Baseline lakes, then crosses into Washtenaw County, the third of five counties it will touch. In this region, tributaries draining scores of lakes and ponds over a wide area connect to the river like ribs to a spine. All the precipitation that falls within fifteen miles of the river is pulled toward it.

In Washtenaw County the Huron cuts a graceful arc from southwest to southeast and begins the sequence, familiar to canoeists, of Hudson Mills, Dexter, Delhi, and Ann Arbor. The water boils over rocks at Hudson Mills and Delhi, and is contained in rapid succession by Barton, Argo, Geddes, and Superior dams as it passes through Ann Arbor. By the river's winding path, the thirty miles from Big Lake to the city have stretched to seventy-five. After the drop over Argo Dam, the river has fallen a total of 272 feet; it will flow fifty more miles and fall another 173 feet before it meets Lake Erie.

At a spot just below the Wall Street bridge, the U.S. Geologic Survey measures the Huron's flow. The volume varies from season to season and year to year, but on average, the Huron brings 297 million gallons of water through the city every day—a volume sufficient to fill Crisler Arena to the ceiling four times, with plenty of water to spare.

The major portion of the area the river drains is now behind it; 750 square miles of the 908-square-mile watershed are above the Ann Arbor-Ypsilanti area. For the remainder of its journey, the river will pass through a relatively narrow corridor, transporting the water it has collected to Lake Erie.

Past the rolling hills of Ypsilanti, the landscape flattens out and the Huron becomes more prominent. A pair of dams create two of the river's largest lakes, Ford, and Belleville. Between the lakes, the river enters Wayne County, its fourth, and after Belleville Lake it takes the most direct route to its end. Its lateral movements are limited to a compact, rhythmic slalom. For its last ten miles or so the river provides a jagged border between Wayne and Monroe counties.

The Huron meets Lake Erie at Pointe Mouillee, about twelve miles northeast of Monroe. The countryside at Pointe Mouillee is absolutely flat. Grassland blends to marsh, and the land becomes ever damper with proximity to the lake. In its last few miles, the Huron is broad, dark, and sluggish. Its fingers reach out into the marsh, feeling for the cool water of the lake. A dirt causeway accompanies the main body of the river for a couple of miles out into the delta, and somewhere beyond the end of the causeway the waters of the Huron are lost in Lake Erie.

The Huron River travels through time in much the same way that it flows through the land. It has existed for 10,000 years, since the last glacier moved north across Michigan's peninsulas. Every new generation of people in southeast Michigan has rediscovered the river; in the last two centuries, almost every second generation has seen the river in a new way and created an important new use for it.

The Potawatomi Indians, who inhabited the region when white settlers arrived in the early 1800's, lived beside the Huron, walked along it, explored the river in their canoes, took fish and water from it, and planted crops in the rich soil that lines it. Early settlers penetrated the dense forest and impassable wetlands that once covered the lower third of Michigan by poling flatboats up the Huron from Lake Erie. They soon harnessed the power of the river to grind their grain. Later, railroad tracks connecting Detroit and Chicago were stitched into the shore; scores of mills and other industries sprang up; pipes were laid to draw water from the river and dump sewage back into it; and the river was plugged with a series of dams and used to turn turbines that lighted the neighboring cities of Ann Arbor and Ypsilanti.

As the Huron flows into the present day, it bears the sediment of previous generations: old mill foundations, railroad tracks, buried pipes, and hydroelectric dams. It appears headed for a future as genteel as its past was rugged. The primary resource the river provides in our age of relative opulence is its beauty. We seem to have decided that the best use we can make of the river today is to enhance new parks and subdivisions with the allure of moving water.

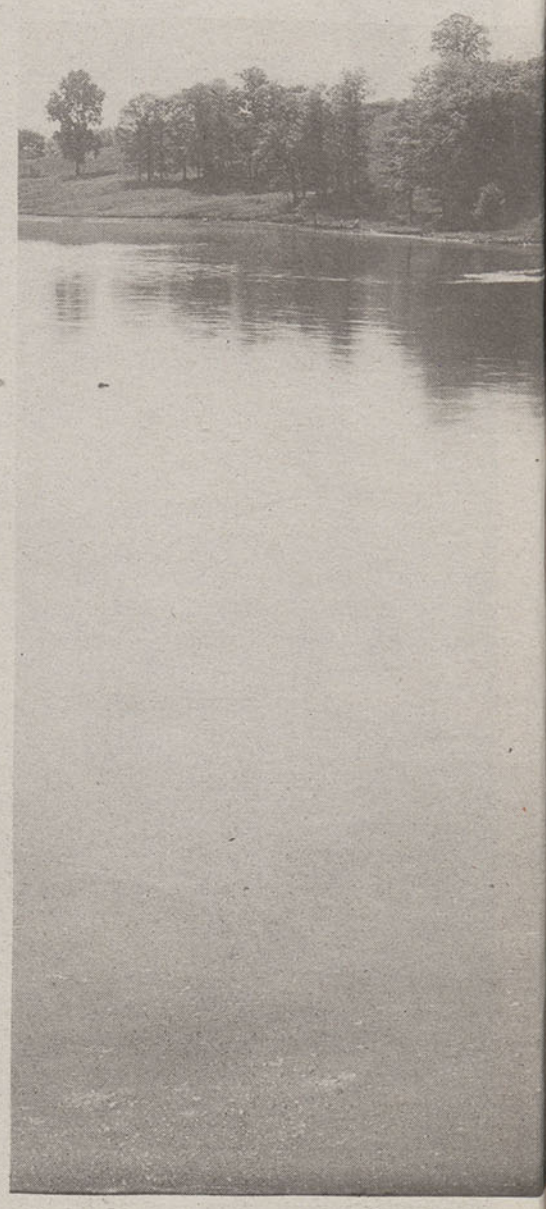
It is a cool, overcast morning in early October. My friend Christopher and I put in a canoe at Delhi Park. I climb into the bow and settle myself. Chris pushes us away from the bank and hops into the back. A couple of strokes bring us into the middle of the stream, where we sit without paddling for a few minutes to accustom ourselves to the motion of the water. The current pulls us along at a brisk walking pace. It is remarkably silent here in the middle of the river, and the sound of a passing car on Huron River Drive seems an intrusion.

The river is khaki-colored and placid, with occasional patches of ripple. The trees on both sides hang over the water. The left bank is wild and overgrown; black tree trunks and foliage hide Huron River Drive. Paddling now, we pass under a railroad trestle. The right bank, which had been mowed where we started, is untended here, like the left. We scare up a heron in front of us, then a hawk. Except for a power line that runs down the middle of a groove shaved through the woods, we could be traveling in a much earlier age.

We negotiate some rapids, and a couple of minutes later we're surprised by a two-foot waterfall. It sucks the nose of our canoe deep into the water and sends a wave flooding over the bow, but before we have time to react, the canoe has righted itself and we are back on course. We pass under the Conrail train tracks for the second time, and Huron River Drive for the first.

An enigmatic grafitto depicting a champagne glass helps us celebrate our arrival at the old cement supports that until the late 1950's held up the Tubbs Road Bridge. We pass an aging homestead on the left and a new-looking home on the right, from which classical music drifts. A hawk clutching some small animal circles out from a tree and soars down the river ahead of us.

I grew up just outside Ann Arbor, in a house with a view of the railroad tracks and the river. When I was a kid, I often explored along the tracks. I skated on the

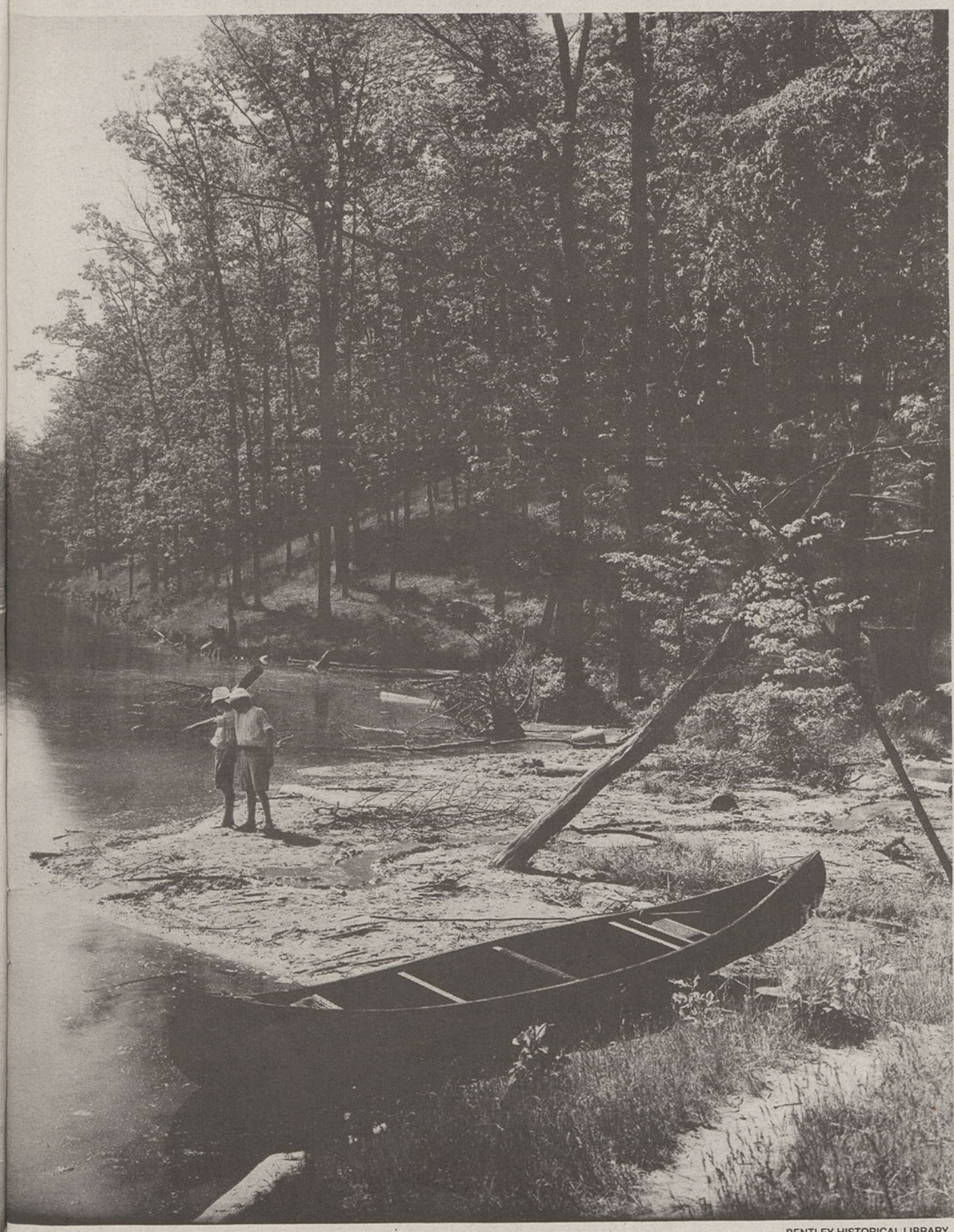


river in the winter, and in the summer I jumped off Foster Bridge. I moved away from Ann Arbor when I was eighteen, a dozen years ago. Whenever I think of Ann Arbor, the first image that comes to my mind is the picture of the river and the tracks.

A river is a living thing, with a purpose quite distinct from any purpose that man puts it to. It is also a natural metaphor for time. Living near the river made me curious about who preceded me there along its banks, what they did, and what their relationship was with the river.

Chris is married to my sister. He's a good companion on an adventure like this because he's patient, a good coversationalist (which also means that he knows when to be quiet), and interested in almost everything.

Around the next bend, the river expands. By the time we reach the railroad trestle near the corner of Huron River Drive and Wagner Road, the width of the river has more than doubled and the right bank has softened into a marsh. This is where Honey Creek leaks into the river after its eight-mile trip through Scio Township. "Ann Arbor Pionneer," with two *N*'s, is painted on the trestle. We have to duck low in the canoe to clear the trestle's iron beams, and moisture drips off them onto our backs as we pass beneath. There was once an Indian village located on the left bank somewhere near here, but we see no trace of it.



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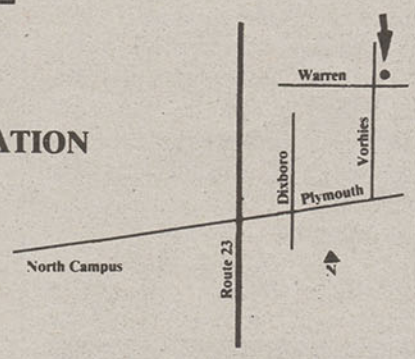

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HURON RIVER *continued*

The Hurons, whose name was later attached to the river, were just one of more than ten Indian tribes that some historians believe were familiar with this region at one time or another. By the time the French explorer Samuel D. Champlain reached the area in the early seventeenth century and its history began to be recorded, the area along the Huron was occupied by a tribe called the Potawatomi.

"During the summer the Indians formed large villages, usually along streams or rivers, where Potawatomi women planted small fields of beans, peas, squashes, pumpkins, melons, and tobacco," writes R. David Edmunds in his 1978 history *The Potawatomis*. "They also raised an abundance of corn, which was traded to the French or to more northern tribes such as the Ottawas or Chippewas." The Potawatomi also fished and gathered wild rice, nuts, roots, and berries. In the winter, each band dispersed to small family villages or hunting camps.

Walter B. Hinsdale, an archeologist with an interest in Michigan Indian life, wrote a number of useful books on this subject, including *Indians of Washtenaw County* (1927), *The First People of Michigan* (1930), and *Archeological Atlas of Michigan* (1931). His maps of ancient trails, villages, burial grounds, and crop fields clearly illustrate how dependent the Indians were on waterways. Indian trails in southeastern Michigan webbed the countryside, invariably following the contour of a lake or the bank of a river, or connecting trails that did. Hinsdale observed, "Public highways that do not follow the points of the compass, that run on diagonals and curves, are but white men's improvements of the Indians' old trails."

One of those trails, the Potawatomi, followed the river for its entire course, from its upper reaches in Oakland County, past the village at Honey Creek, through Ann Arbor, and on down to Pointe Mouillee. (Where it runs along the shore, Huron River Drive might be considered a "white men's improvement" of the Potawatomi Trail.) The trail along the river was so old and well used that one early white settler, Lyman Norris, recalled that the Indians "had worn it in places to the depth of two feet."

The main body of Honey Creek enters the river on our right, just beyond the trestle, amid lily pads and reeds. So far, Chris and I have canoed about two and a half miles. We are taking it very slow, paddling for a couple of minutes, then drifting and studying the banks, then paddling again. A couple of times, in quiet sections of the river, we have drifted so long that the canoe has turned sideways, and once we twisted 180 degrees and went down the river backward for a while. This portion of the river, slowed and widened by Barton Dam ahead, is forgiving.

The Indians canoed frequently up as well as down the Huron. In those days it was a less tame but probably more useful waterway. Hinsdale believed that canoeing was more practical for the Indians than the present-day river suggests. "If it be borne in mind that the water-table in southern Michigan has been lowered five and a half feet since drainage improvements have been made, one can more readily appreciate . . . what has been remarked about the original depths of the brooks, creeks, and river," he wrote in 1927.

"Creeks that appear to us to be insignificant afforded passage for the small light canoes of the Indians. Before the forests were cleared away and the land prepared for tillage, the volumes of water in streams were more constant. . . . Canoes carrying a ton or more could ascend the Huron and by way of Big and Little Portage lakes and Portage River connect with the headwaters of the Grand in southeastern Ingham County."

More than 11 million acres—almost one-third of the area of the state—was at one time wetlands, according to the 1955 *Wetlands Inventory of Michigan*. Of that, 8 million acres had been drained by 1940. Most of the drainage, which turned swamps into usable farmland, was concentrated in the southern third of the state. Prior to those changes, the river was part of a far wetter landscape.

A surveyor working in southern Michigan in about 1815 wrote a vivid description of how soggy most of southern Michigan was when he arrived. The letter is reprinted in Samuel Beakes's 1906 book, *Past and Present of Washtenaw County*.

The countryside is "with some few exceptions, low, wet land, with a very thick growth of underbrush, intermixed with very bad marshes," the surveyor wrote. Even "the part which may be called dry land" is really only small hills separated by marshy basins. The streams are narrow and deep, their banks and bottoms "swampy beyond description: and it is with the utmost difficulty that a place can be found over which horses can be conveyed with safety."

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Paul Kane's painting "Fishing by Torchlight" (above) shows the spear-fishing technique used by the Potawatomi Indians. Early settler Lyman Norris (left) remembered the Potawatomi Trail along the Huron as "a romantic pathway over the gravelly hills and through the fat valleys of the Huron, then skirted with Indian cornfields, burying grounds, and camping stations, ever hugging the shore-line in its serpentine windings to the blue waters of Erie." (Below) The mouth of the Huron at Pointe Mouillee.

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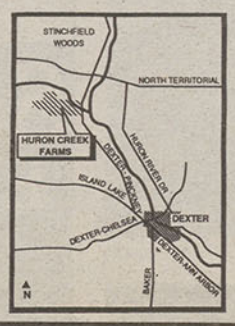

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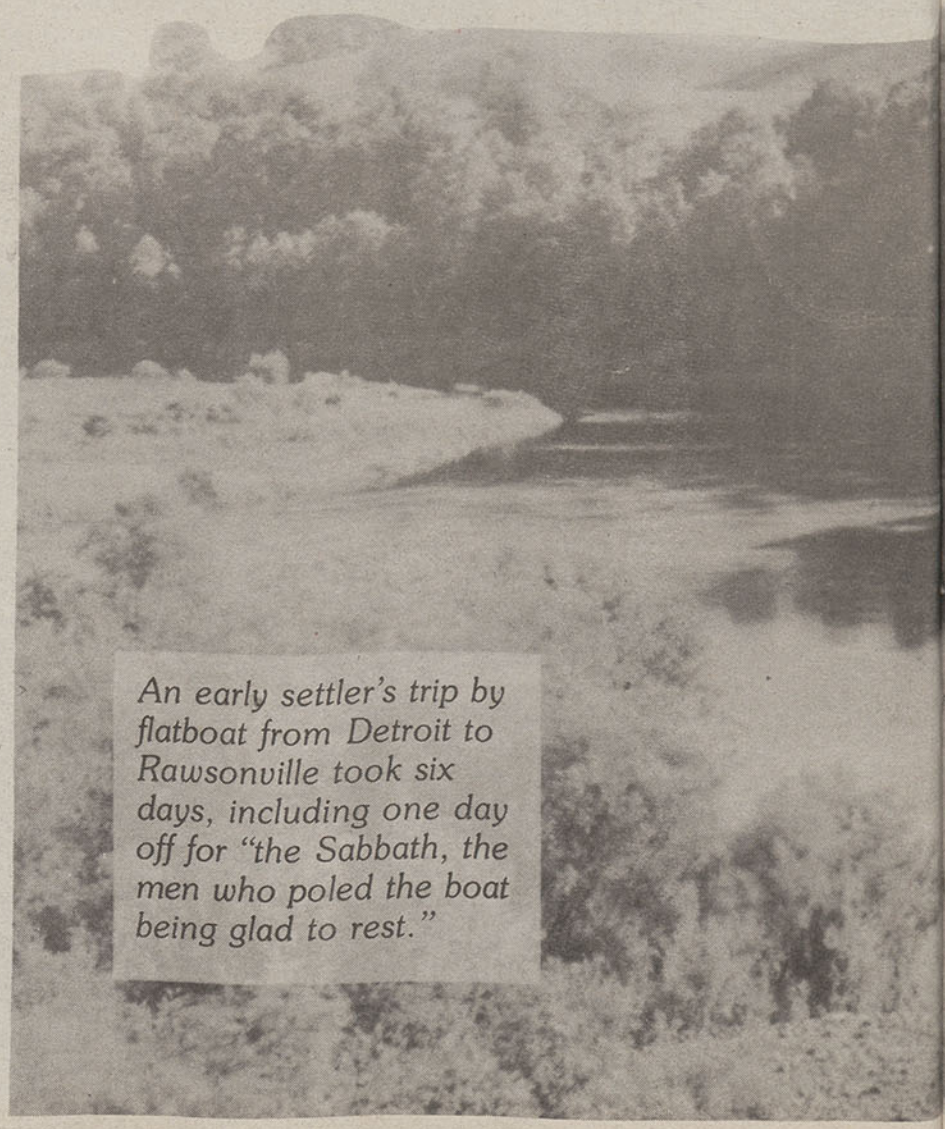
Chris and I have conveyed ourselves with safety around a grassy, triangular peninsula and under another railroad trestle. The railroad, which dances beside the river all the way to Ypsilanti, here affixes itself atop a berm on the right bank, between the water and Huron River Drive. For the next mile and a half—all the way to Barton Dam—the river, the railroad, and the road sweep together in graceful, parallel curves to the right.

At this point, it is harder to forget what age we inhabit. Besides the road and railroad, the corners and rooftops of houses are visible (including my parents' up on Newport Road). The river is wider and less wild. We do not feel enclosed or protected, as we did back at Delhi.

For some time, the river has been under the influence of Barton Dam. This area between the railroad trestle and Foster Bridge—a symmetrical, simply constructed steel truss bridge that stands like a gate ahead of us—is the antechamber of Barton Pond. The river wants to swell here, but there isn't room. It presses into the banks, gouging out little pockets on either side of the narrow passage under the bridge, looking for a way around the bridge's cement stanchions. Foster Bridge was built in 1876, thirty-six years before the dam. The opening under the bridge is about thirty-five yards wide, probably a good measure of the width of the river here before the dam was built. On either side of the bridge, however, the river is more than three times as wide.

Classes led by U-M Public Health professor John Gannon have studied the river for twenty-five years. Gannon says the river is backed up behind Barton Dam at least as far as the mouth of Honey Creek—confirming Hinsdale's belief that the Indian site there is "now flooded by Barton Dam"—and probably as far as the old Tubbs Road bridge site, about three and a half miles above the dam. From that point downstream to the dam, the elevation of the water's surface doesn't change.

Foster Bridge passes over our heads. At 113 years, it is the oldest bridge in Washtenaw County, according to county road commission records. It was refurbished most recently in the early part of this decade, but is still only one lane. It takes its name from Samuel Foster, a former employee of Judge Samuel Dexter, founder of the village of Dexter. Foster built a grist mill on this site 150 years ago and hoped to found a town around it, as Dexter did upstream. Part of the old mill's fieldstone foundation can be seen beneath the water, near the north bank, a few yards downstream from the bridge.



An early settler's trip by flatboat from Detroit to Rawsonville took six days, including one day off for "the Sabbath, the men who poled the boat being glad to rest."

Elona Cross was an early settler in southeastern Michigan. Her maiden name was Rogers, and she was born outside of Boston in 1805. When she was four, her family moved to Steuben County, New York. When she was eleven, they moved again, to Ohio. Shortly thereafter, both her parents died, orphaning five children. "Having no one to care for the family, we were soon scattered," she later wrote, "and I found a home with the family of Mr. Oronte Grant."

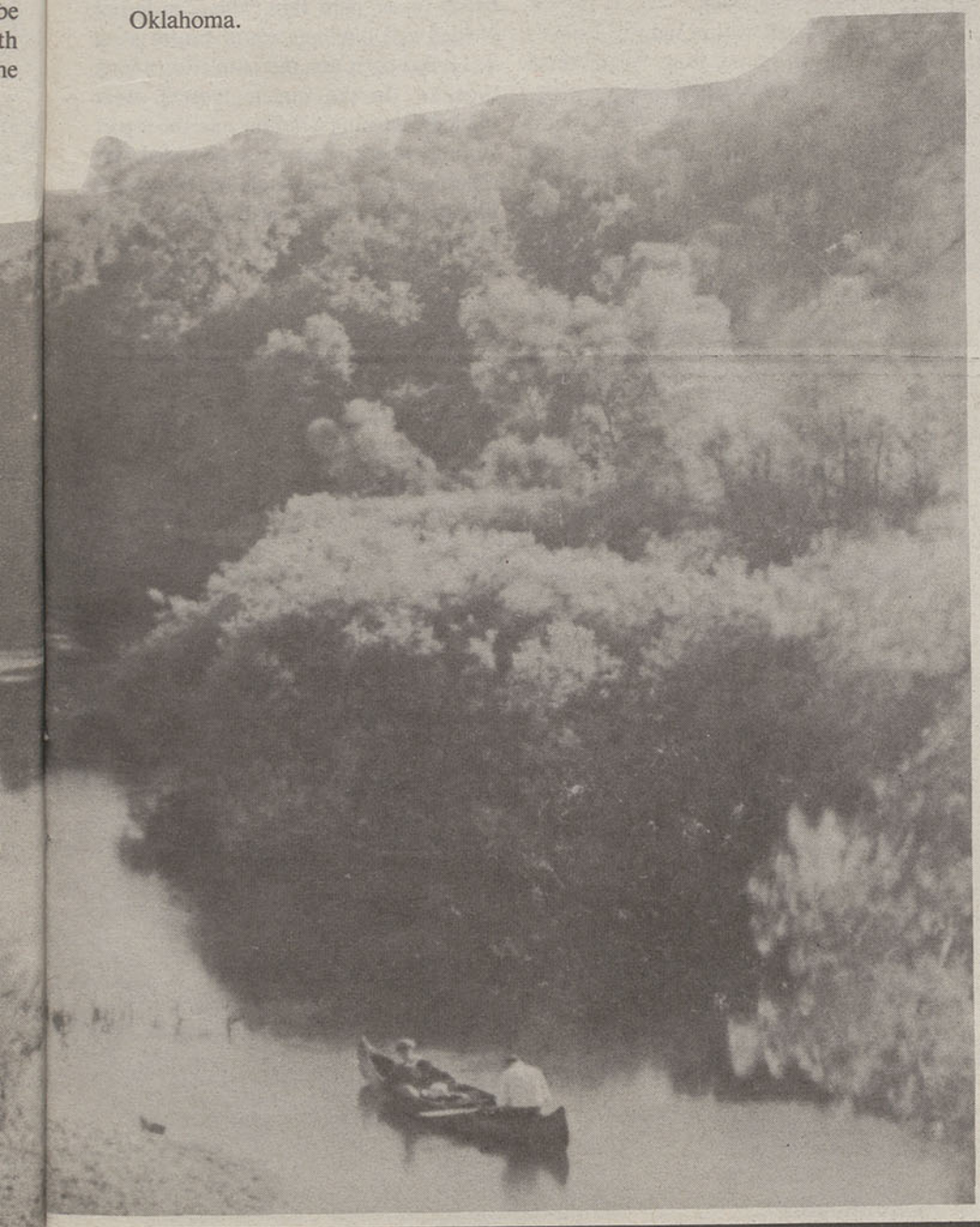
Oronte Grant had bought a farm near Sandusky, but "after paying for it, improving it, stocking it, etc., he was obliged to give it up," Cross wrote. The land title he bought wasn't valid. In setting out to establish a new home, "he determined that it should be situated where no previous title should disturb him—in the wilds of Michigan."

In 1807, Potawatomi chiefs along the Huron and the Raisin River to the south ceded virtually all of southeastern Michigan to the U.S. government, opening the way to unrestricted white settlement. Subsequently, through a mixture of persuasion and force, the U.S. government removed nearly all of the Potawatomi to reservations in Kansas and Oklahoma.

In the spring of 1823, Oronte Grant and an Ohio neighbor, Benjamin Woodruff, made an exploratory trip to southeastern Michigan. They went inland up the Huron, and Woodruff started to build a home near what is now Ypsilanti. Grant returned to Ohio in the summer, but in the spring of 1824, the entire Grant family moved west to Michigan. The party included Grant and his wife, "a young girl named Jane Johnson," and Elona Rogers, then nineteen years old. Also traveling with them were the wife and child of a settler named Tuttle.

The half-dozen members of the party brought with them provisions, seeds, small apple trees and a variety of flowers and bushes packed in soil and moss, and tools, bedding, furniture, and clothing. They sailed on a boat called the *Costello* from Venice, Ohio, a small town on Lake Erie's Sandusky Bay, to Detroit—a passage that took three days. At Detroit they shifted to a flatboat that took them to the mouth of the Huron in Lake Erie, then up the river to the new settlement, called Woodruff's Grove, southeast of present-day Ypsilanti.

The trip by flatboat took six days, including one day off for "the Sabbath, the men who poled the boat being glad to rest." Along the way, the party stayed at



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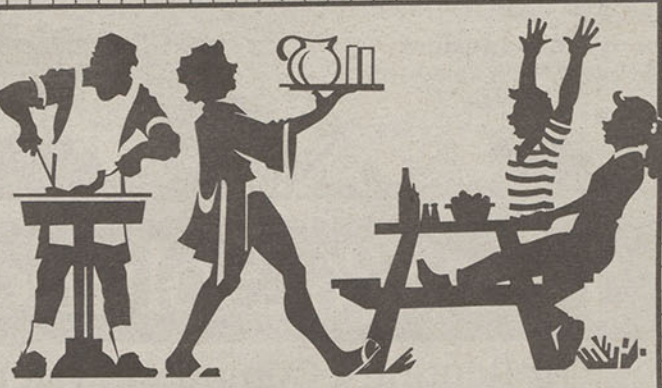

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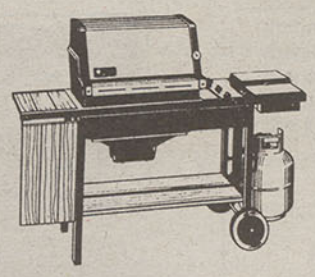

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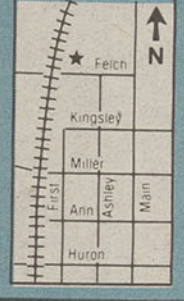

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settlers' homes, except for the final night of the trip, when they camped in the woods. They debarked near what is now Rawsonville, the farthest upriver the heavily loaded flatboat could travel.

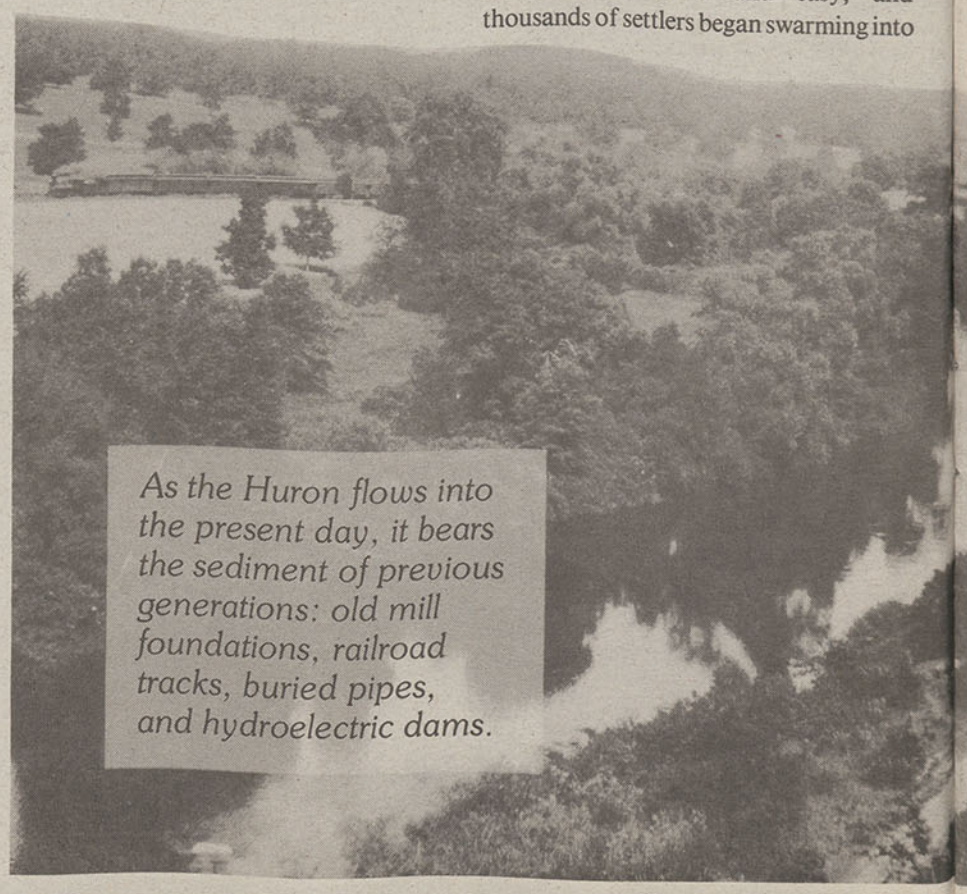
"When we were ready to land, the men began to exchange smiling glances; and Mrs. Tuttle and Mrs. Grant realizing all at once that this wilderness must now be to them home, began to cry. Jane and I were too young and light-hearted to sympathize with such feelings, and gaily started to see the house, but soon returned, not being able to find anything but a small building, which we supposed to be a sheep-pen. Our ignorance was excusable, for the low, rough log pen, without floor or windows, did not resemble human habitation. It taxed our ingenuity to prepare dinner on a fire of blazing logs built at one end of the room. There was no fire-place and no chimney, a hole in the roof allowing smoke to escape. Mrs. Woodruff came down before night to welcome the new arrivals, and I returned with her. That night I first heard the howling of wolves, and was unable to sleep. Next morning, as I stood in the door of Mr. Woodruff's house and looked around, I felt homesick."

Near the river, within sight of Elona's first Michigan home, were "eight small log huts"—the homes of other settlers. New settlers were arriving every month, climbing out of flatboats and staggering out of the woods. They were attracted from the east by the advertisements of land speculators who dreamed of making their fortunes turning cheaply purchased woodlands into farms and cities. Woodruff's Grove was just one of a host of new settlements springing up in Michigan's interior. In February 1824, Virginian John Allen and New Yorker Elisha Rumsey bought land ten miles upstream from Woodruff, where a small stream they named Allen's Creek flowed north into the Huron. Within a few months they platted their 640 acres into residential lots and began advertising it in Detroit as the "Village of Annarbour."

At Woodruff's Grove, "roads were cut in different directions, a landing made for boats where Rawsonville is now, land cleared," Cross wrote, ". . . and quite a settlement sprang up during the summer." The Grant party planted the apple trees they had brought from Ohio, some of which were still standing when Elona wrote her memoir more than fifty years later. The Grant and Tuttle farms included former Potawatomi corn fields "which were easily put under cultivation."

That summer, "Chills and fever now commenced and some families were not able to do anything for themselves. Mrs. Woodruff made a large kettle of porridge every day and sent me with it to those who were sick. The supplies brought with us were divided with those whom sickness had made destitute, and were soon exhausted. Money was scarce, and we now began to see hard fare. The corn [crop] yielded well, but there was no way to grind it. Hulled corn was our staple for a long time. . . . In the winter, mortars were made by burning a hollow into the top of stumps, where the corn was pounded with a pestle fastened to a pole which worked like a well sweep. The fine and coarse parts of the pounded corn were carefully separated, the fine used for bread, the coarse for samp," a cornmeal porridge.

Completion of the Erie Canal in 1825 soon made transport from the East Coast comparatively swift and easy, and thousands of settlers began swarming into



As the Huron flows into the present day, it bears the sediment of previous generations: old mill foundations, railroad tracks, buried pipes, and hydroelectric dams.

the state. By the spring of 1825, "Mr. Rawson had a saw-mill running at the landing." Then, Woodruff set up the first mill to grind corn "about half a mile down the Huron River from the Grove. . . . he commenced running the mill in the fall of 1825, and it was a day of rejoicing among the settlers, having had a hard time previous to this to prepare their corn fit for use."

Elona Rogers married farmer Alvin Cross in 1828, and they bought 112 acres halfway between Ypsilanti and Rawsonville in 1829. She gave birth to six children, five of whom died before she did. Alvin died in 1875; Elona was still living on the farm they established when she wrote her memoirs sometime before 1881, when they were published in the *History of Washtenaw County*.

Less than a year after Woodruff put his mill in operation, Ann Arbor's first mill was under way. On August 1, 1826, George Noyes, who had been planning to build a mill in Ann Arbor for more than two years, invited his friends and neighbors over to help him raise the frame. Noyes, a native of New Hampshire, was twenty-eight years old, according to Samuel Beakes's *Past and Present of Washtenaw County*. Noyes and his wife, Martha, twenty-three, had lived in Washtenaw County for three years.

The 1881 county history says that nearly all of the settlers of the county attended the Noyes frame-raising. A number of prominent early settlers are mentioned specifically, including Judge Samuel Dexter, brothers John and Robert Geddes and Captain John Dix. These four men may have been at the event at least partly out of professional interest. At about the same time, they harnessed other parts of the

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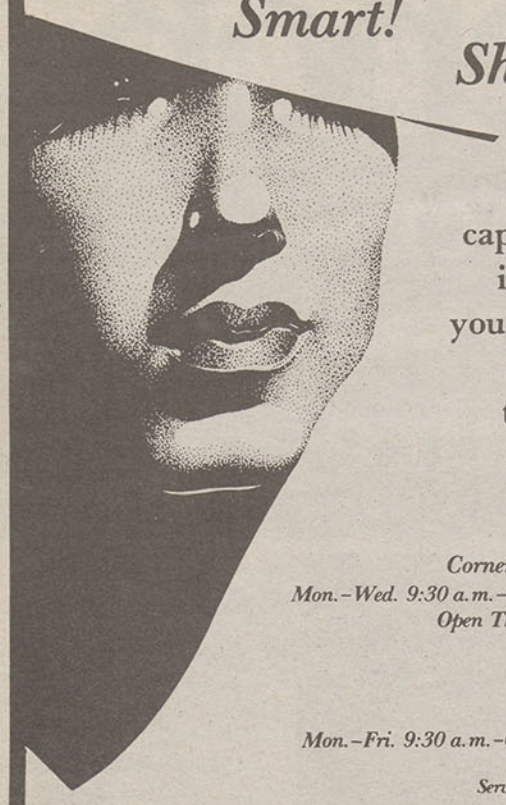

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HURON RIVER *continued*

Huron or its tributaries for their own mills.

The frame-raising provided "a time of rejoicing that flour could be obtained short of Detroit," the history says. "The mill was soon in running order and well patronized. Considerable grain was raised that year; wheat could be bought for 75 cents per bushel."

At the time of the Noyes frame-raising, the Geddes brothers had been in Washtenaw County for a little over a year. They were living in a shanty about ten feet square located near the river in the southeastern corner of Ann Arbor Township, south of the present corner of Dixboro and Geddes roads.

The entries about the Geddes brothers in the 1881 history read like the legend of Paul Bunyan. The book includes a breathless account of their arrival in Washtenaw County in an open wagon. It says they felled an elm tree and used its bark to cover the wagon their first night there. They failed in their first attempt to plow their land with two oxen, the history says, but John walked to Detroit for a new plowshare and carried it part of the way back before he "overtook a man with a wagon and a yoke of oxen" who gave him a lift to Ypsilanti. The brothers finally turned over their first sixteen acres with four oxen, their new plow, and the help of a hired hand.

Robert Geddes "had been in the county five years before he was attacked by any sickness," we are told. He died in 1866 at the age of sixty-eight. "Uncle John Geddes," as the history refers to him, was still alive when the history was published. The publishers of the 1881 history, Chas. C. Chapman & Co. of Chicago, acknowledge that they depended heavily on him for many of their facts.

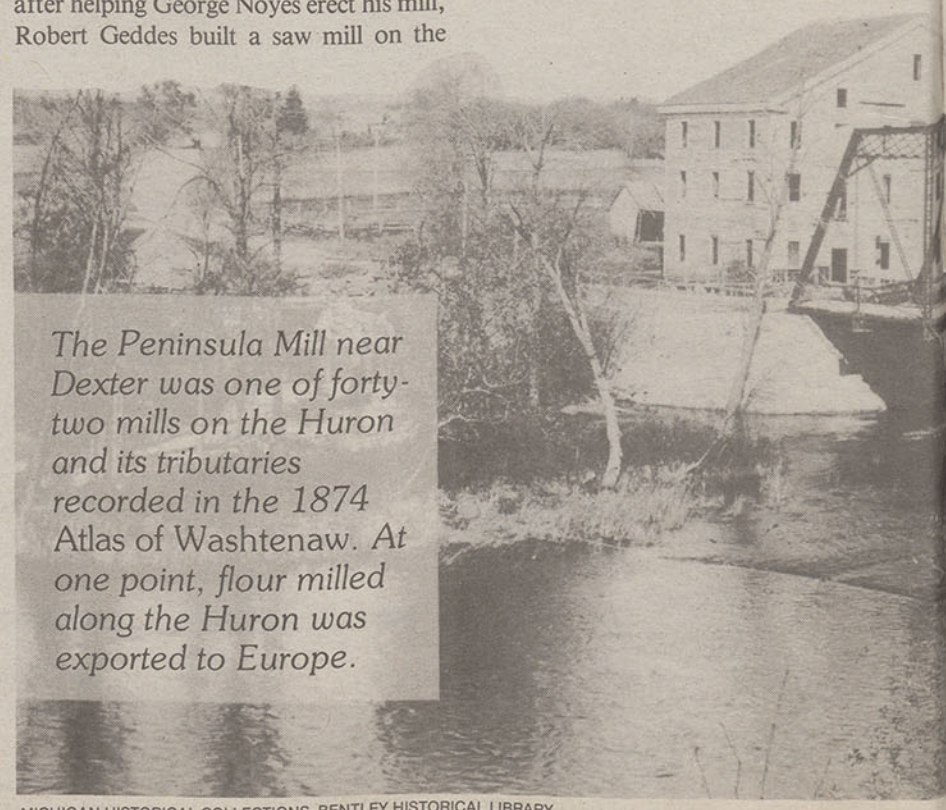
In the fall of 1826, only a few months after helping George Noyes erect his mill, Robert Geddes built a saw mill on the Huron River near the shanty, and hired John to run it. "From that time until March, 1868, with the exception of one year in the same business on Fleming Creek, Mr. Geddes continued to work in the saw-mill. The greater part of the time he would be at work before daylight, and never cease his labors until darkness compelled him to desist."

In the same year the Noyes and Geddes mills were built—1826—John Dix erected a saw mill on Fleming Creek, about three miles north of the Geddes operation. A few months after that mill was running, Dix added a grist mill there. (Saw mills took priority in the early communities because construction activity depended on them, the 1881 history points out.) Fleming Creek starts in Salem Township and travels south through Dixboro, Matthaei Botanical Gardens, and Radrick Farms golf course. It finally enters the Huron in the southwest corner of Superior Township, downstream from the Geddes property.

At the time of the Noyes frame-raising, Dix was thirty years old. He was born in Littleton, Massachusetts, outside of Boston. He "went to sea at 16 years of age, served on a privateer in the War of 1812, was afterwards wrecked on the island of New Zealand, and was a man of remarkable physical and mental vigor," Beakes says.

Dix established the first post office in Dixboro. And John Geddes, quoted in the 1881 history, credits him with building "the first frame barn in Superior Township and probably in the county." Yet, Geddes adds, "It was plain to see he would fail in Washtenaw."

Dix's problem was that he was "the most unpopular man in the county," according to Geddes. Geddes attributed this to the fact that "he was reared in Boston." That urban upbringing, Geddes believed, had made him unfriendly and



The Peninsula Mill near Dexter was one of forty-two mills on the Huron and its tributaries recorded in the 1874 Atlas of Washtenaw. At one point, flour milled along the Huron was exported to Europe.

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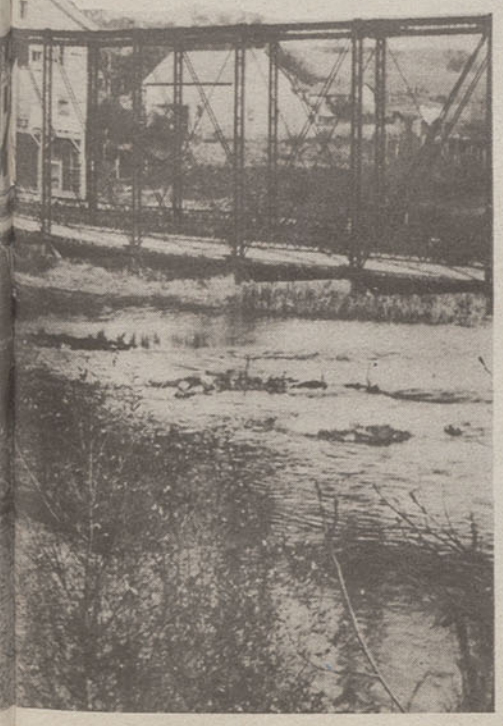
unsociable, "whereas in new counties, as Washtenaw was then, the inhabitants are extra friendly." And indeed, Dix stayed in Washtenaw County only nine years, until the fall of 1833. He then left for Texas.

After Dix's departure, his grist mill was razed, and another built in its place. It was later destroyed by fire. Beakes was aware of John Geddes's disdain for Dix, but his own assessment was more charitable. "If he had been content with his life in Washtenaw," Beakes writes, "Dixboro, which is named after him, might have been more than the hamlet it is."

Many other people who attended George Noyes's frame-raising in 1826 were involved in the growing milling industry—and everyone present was dependent on it. Agriculture and milling were the primary industries in Washtenaw County for the rest of the nineteenth century. By 1874, the *Atlas of Washtenaw* showed forty-two mills of various kinds on the Huron and its tributaries; at one point, Washtenaw County ranked first in the nation in wheat production, and flour milled along the Huron was exported to Europe.

That day in 1826, when the work was finished, the Geddes brothers, John Dix, and Samuel Dexter left Ann Arbor and returned to their homes in the country. They went on to lead long lives and play prominent roles in local history. But George Noyes's fate was different. On November 23, less than four months after his dream of building a mill was realized, he spent the day helping Andrew Nowland erect a house; he might have seen this as a good way to repay his neighbors for their help with his own mill.

"The building was raised by posts and beams," one lateral framework at a time, says the 1881 history. "Not being sufficiently stayed at the time Mr. Noyes went up on the frame to adjust the plates, the whole structure fell, killing him instantly." Beakes says Martha Noyes remarried two months later and moved to Pittsfield Township. ■



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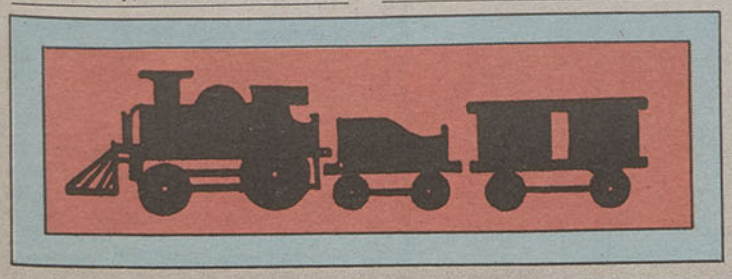

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DWF, 36, attractive, intelligent, nonsmoking, professional mother of two seeks professional S/DWM. I would enjoy dancing, golf—not pro—and other good times with nice, enthusiastic, warm, financially secure man with a sense of humor. Please reply Box 18E, S. Main, AA 48104.

SWM, 34, attractive, warm, easygoing professional seeks SWF best friend to share life with. Some interests include hiking, gardening, music, and healthy living. Write and tell me some of yours. Usually must work weekends. Reply Box 17E, 206 S. Main, AA 48104.

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DWM, 50s, energetic, fit, attractive, nonsmoking professional, seeks refined lady interested in romance, who likes travel, dining out, sports, music, theater, adventure. Box 14G, 206 S. Main, AA 48104.

DWM, 36 yrs. old, 5'10", 155 lbs., very attractive, educated, sensitive, and expressive. Of importance to me are a charismatic personality, education, culture, expression, a concern for others, and close friends. One of life's most gratifying experiences is love, but it's so difficult to attain, not fear, and keep. Yet I still hope to find it. And you? Letter with phone and photo, if possible, to Box 27E, 206 S. Main, AA 48104.

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DWF, 40, U-M assistant editor, English MA, violinist, parent, 5'8", 145 lbs., seeks responsible, subtle S or DM for good conversation, etc. Reply Box 10E, 206 S. Main, AA 48104.

SWF, 33, Ph.D. student needs to be distracted. Ethnic looks—dark hair and eyes, avg. ht. & wt. Well-read and well-traveled. Talkative, but good listener. Broad interests: likes nature in the day, culture at night. Wants to meet accomplished SWM, 30s, with sense of humor and personal confidence. Please send note and photo to Box 18G, 206 S. Main, AA 48104.

I'm a **SWF** who is good-looking (my ex says so), physically fit (my aerobics instructor agrees), well-balanced (ask my therapist), financially comfortable (according to my CPA). Want to share deep conversation, delicious dinners. Love physical activity, especially boating, swimming, canoeing, windsurfing, biking, tennis, dancing. Age doesn't matter; enthusiasm does. If this intrigues you, write Box 12G, 206 S. Main, AA 48104.

SWM, 36, with an id (and ego), is in perfect shape (not too bad), super-intelligent (not even close), and rich (bull!). This world leader (local attorney) desires to meet a female Olympian (thin, attractive lady), who waxes eloquent (is nice), and wants to share Mt. Olympus (meet for a drink). Throw caution to the wind (you have to be brave to answer this ad) and write to Box 26E, 206 S. Main, AA 48104. Destiny awaits (me too)!

SWM, honest, caring, articulate, intelligent, trim nonsmoker; likes to balance intellectual and social interests. Not interested in spectator sports. Generally flexible, accommodating regarding shared activities. Seek SWF, 37–47, who is intelligent, physically attractive, psychologically aware, communicative, trim, affectionate, for dating, friendship, companionship, possible serious relationship. Box 1041, AA 48106.

Professional, nonsmoking, elliptic, pair-bonded, lesbian couple seeks same and/or gay male couple over 30 for friendship, euchre, Monopoly, vino with primo cuisine, VCR movies (no porno). We enjoy the new 107 FM and classical/chamber music. If your interest is sparked, please respond. Box 21E, 206 S. Main, AA 48104.

SM, considerate, warm, attractive, playful, down-to-earth, fit, 6', 175 lbs., graduate degreed with a wide variety of interests. I'm looking for a woman who is warm, congenial, and comfortable with herself, 25–40. Coffee sometime? Reply with phone number and, if you like, a photo. 323 E. William, Suite 80, AA 48104.

Nautically inclined **DWF**, interested in an intelligent, perceptive, humorous male (mid-30s to mid-50s) sailing companion for my Flying Scot, who would like to share theatrical outings, gourmet dinners, a love for the outdoors, a desire to travel, and who can hold his own in political discussions. Reply B.B., Box 3512, AA 48106-3512.

I am a 34-year-old professional male. My perfect woman is a single, slim, attractive, educated lady who is ready for a lifetime relationship with me. She is very cheerful, has a lovely, smiling face. She loves everyone and everyone loves her. She is from a loving family and has a warm heart. She will give me lots of love and care and will be loyal to me. I will give her all my love and always care for her. We will live a happy life together and will travel to many exotic places. We will go to movies, concerts, and camping. We will always enjoy each other's company and our life together will always be exciting. We will have many friends and have beautiful children that will make our life more beautiful. Box 22E, 206 S. Main, AA 48104.

From a **DWM**:
Do you care about your intellect, your body, and about other people?
Can you share, offer, and receive without obligation?
Do you want it (almost) all and are (mostly) happy with what you get?
Was (the real) Murphy an optimist?
European, true Leo, 34, 6'1", 182 lbs., fit, attractive, secure EE, with many interests, nonsmoker, multilingual, wishes to hear from you, slim, attractive, outdoor lady under 30. Race no problem; Asians—my weakness! Please include (returnable) photo to: Box 24E, 206 S. Main, AA 48104.

Attractive Mexican/black female, 22, currently a student at U-M, seeks attractive white or Hispanic male with similar interests. Box 10G, 206 S. Main, AA 48104.

Attractive **SWM**, teacher, 46, needs female stimulation. Passions: music, old things, gourmet food, romance. Only slender, nonsmoking, childless SWF's need respond. Box 15G, 206 S. Main, AA 48104.

Attractive **DWF**, bright, fun, and loving. Looking for companion to share life's adventures. Enjoys sunshine, twilight, and darkness. Barely remembers gas rationing. Hope you do too! Box 22C, 206 S. Main, AA 48104.

SWM, 37, handsome, 6'1", 190 lbs., active, fit, health-conscious, self-employed, enjoys all the usuals: movies, travel, reading, quiet evenings, etc. Seeking open, inquisitive female who thinks of herself as attractive and adventurous (at least enough to answer this ad), in her late 20s or 30s. Box 13E, 206 S. Main, AA 48104.

DJM, 37, honest, affectionate, and attractive—not a hunk, but not too shabby either—is hoping to meet a loving and sincere woman who enjoys being treated well. I enjoy dining out, movies, music, nature, traveling, or just staying home with a good friend. If you are 25–40, attractive, caring, fun-loving, and are looking for a lasting relationship, then please reply, telling me a little about yourself and how to get in touch. Box 15E, 206 S. Main, AA 48104.

DWM, mature, professional, 5'10", 190 lbs., fitness-oriented, generous, seeks trim beauty, nonsmoker, 40-up. Evenings, weekends available for shared interests. Dancing, dining, sports, travel or? Long-term commitment desired. Box 7486, AA 48107.

SWF, 40s, humanist, practicing professional, seeks sensitive, humorous man for companionship, shared commitment, and fun. Box 61C, 206 S. Main, AA 48104.

SWM, 35, educator, seeks sincere, slim, single, ASIAN female who is communicative, enjoys dining, theater, the arts, and desires a cultural exchange. Looking for someone capable of a long-term commitment. Box 57C, 206 S. Main, AA 48104.

SWF, 26, looking for M/F, 24–40, to join me on fun-and-fitness weekends cycling along Lake Michigan and elsewhere. Energetic, enthusiastic professionals should call Renee, 994–9228.

DWM, U-M professor, great sense of humor, considerate, very successful, experienced; seeks professional or academic woman, 28–35, secure, highly intelligent, affectionate, fun. Box 46C, 206 S. Main, AA 48104.

GWM, 35, 5'8", 150 lbs., sensitive, discreet, healthy, likes the outdoors. Seeks same age, 18–35. Photo appreciated. 101 N. Main, Suite 150–335, AA 48104.

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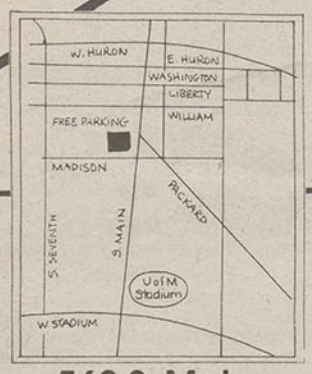

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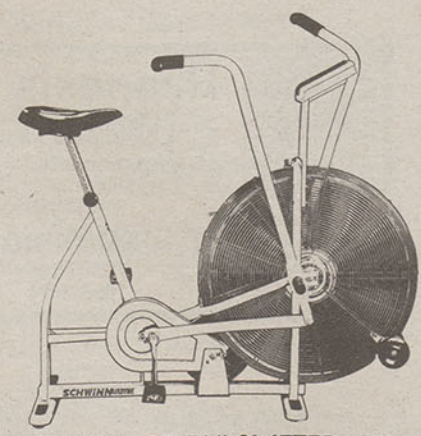

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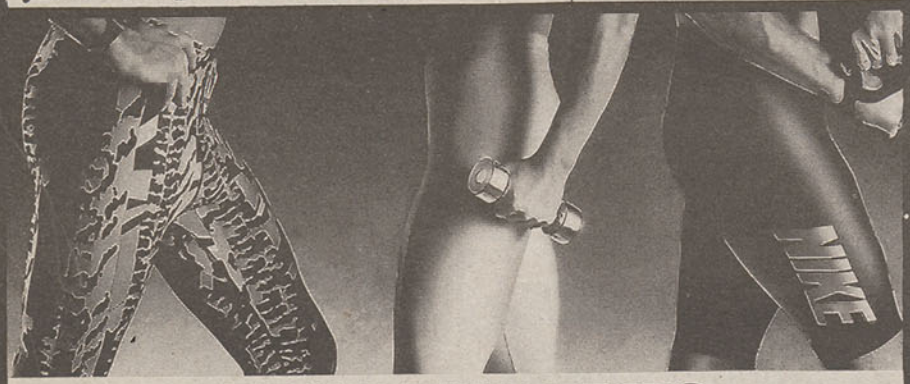

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FLICKS

By PATRICK MURPHY

See Events for complete film listings and details about prices and locations.

FIRST-RUN

"Miss Firecracker"
Thomas Schlamme, 1989
The Movies, Briarwood (769–8781)
Showcase Cinemas (973–8380)

"Miss Firecracker" is a gem. Beth Henley, the gifted southern playwright ("Crimes of the Heart"), has a sure touch for creating genteel, oddball characters who are simultaneously touching and hilarious.

Carnelle Scott (Holly Hunter), a five-foot-tall orphan who has been raised with her cousins, is the only family member left at home in Yazoo City, Mississippi. In her late teens, she has one ambition: to be crowned on the Fourth of July in Yazoo's local beauty pageant as Miss Firecracker. This is not easy. Carnelle is hardly a beauty, she has no money or social standing, and she is devoid of performing talent.

Most of the town regards Carnelle's entry with the gentle smiles that betray total condescension. Even her cousin Elaine (Mary Steenburgen), a past Miss Firecracker who still affects the regal air of a beauty contest winner, secretly believes that Carnelle is reaching well above her station in life.

Playing the role she created on the stage, Holly Hunter as Carnelle has wonderful, innocent energy and determination. She is too wrapped up in her dreams to see that no one shares them. She enlists the aid of Popeye (Alfre Woodward), a strange but talented seamstress, and gets moral support from Magic Sam (Scott Glenn), a craggy-faced carny worker who is nearly alone in his appreciation of her depth and strength.

As in her other works, Henley shows a marvelous ability to lampoon the provincial and prejudice-ridden southern society while still remaining deeply sympathetic to the charmingly eccentric characters it seems to spawn.

"Miss Firecracker" is gentle, funny, and perceptive. The cast is nearly flawless. There may be a better comedy this year, but we don't advise waiting to see what it might be.

"Contempt"
Jean-Luc Godard, 1963
100 mins., color, French, subtitles
Fri., June 9, MLB 4; 7:30 p.m.
Cinema Guild

Jean-Luc Godard's eighth film, "Contempt" is a melange of themes and ideas. On the surface, it is based on Alberto Moravia's novel "A Ghost at Noon," about a writer (Michel Piccoli) who is hired to write the script for a modern film version of *The Odyssey*. The producer is a tough, egocentric American (Jack Palance), the director an intelligent movie veteran.

While he is working on the film, the writer becomes increasingly estranged from his wife (Brigitte Bardot). The ultimate source of their problem is ambiguous, but part of it seems to be her growing contempt for her husband because he is compromising his integrity by working for the tasteless American producer.

Of course, the narrative line is never more than a starting point for Godard. He seasons the broth with a variety of twists, such as using a famous real-life director (German-born Fritz Lang, who made "M," "Metropolis," and "Fury") as the director of the film within a film. Godard's use of Bardot is ironic. He often poses her with a suggestively draped towel—although sex is a minor element of the film—as if to tease the audience by playing with their expectations of the famous actress. Both Bardot and Palance seem to be only fitfully different from their public personas.

The relatively anonymous writer is buffeted by these grand personalities. Godard has fun with the notion that the writer is at once both the most important and the most vulnerable member of the filmmaking team.

"Contempt" is a cinephile's delight of in-jokes and sly references, and a good example of Godard's style before his strident political views began to influence his filmmaking.

Kevin Costner (left), Amy Madigan, Gaby Hoffman, and Dwier Brown star in "Field of Dreams," an inspirational tearjerker that takes the religion of baseball to mystical heights. It's at Briarwood and Showcase this month.

FIRST-RUN

"Field of Dreams"
Phil Alden Robinson, 1989
The Movies, Briarwood (769–8781)
Showcase Cinemas (973–8380)

If you find yourself describing this new movie to a friend, chances are they'll nod and say, "It sounds just like 'The Natural,' and I (loved) (hated) that film." Of course there are big differences between the two films. However, on the question of whether or not someone will like this one, their opinion of "The Natural" is probably the best predictor.

Central to both films is the expansion of the old game of baseball to something both mythic and mystical. In "The Natural," baseball was Roy Hobbs's link with the energy and innocence of his youth. In "Field of Dreams," baseball is the connecting point between two alternative realities—between our world and the one beyond. Sixties-dropout-turned-Iowa-farmer Ray Kinsella (Kevin Costner) has a vision of a baseball field amid his corn and hears a biblical voice say, "If you build it, he will come."

Mystified, Kinsella nevertheless succumbs, and with the help of his wife he builds the field. Their faith is rewarded when "Shoeless Joe" Jackson, long-departed star of the scandal-ridden 1919 Chicago Black Sox, steps out from the cornstalks into the outfield. He is soon followed by enough ghostly compatriots to form two full teams. The image of these old players with their plump mitts and baggy uniforms playing ball in the middle of the farm is absurdly incongruous but oddly touching.

This is far from the end of the story, which is based on a book by W. P. Kinsella. The voice returns and commands Kinsella to "Ease his pain." Somehow, he knows that the reference is to the once famous and now reclusive writer Terrence Mann. (It was J. D. Salinger in the book, but the truly reclusive Salinger threatened to sue.) Kinsella seeks out Mann, there are more mystifying commands, and then the two embark on a cross-country journey.

Each new command seems totally arbitrary, but there are broad hints about the eventual resolution. We learn that Ray's last encounter with his father was when he walked out with a cutting remark twenty years earlier, and that he carries twenty years' worth of guilt in his heart.

It takes a healthy tolerance of sentimentality to cruise through "Field of Dreams" without overdosing on inspiration. The score, by James Horner, never fails to telegraph the expected emotional response. Yet the film is hard to resist. Although it seems forced at times, and a bit smug about its inspirational message, "Field of Dreams" is well crafted and well acted. It will appeal to the sentimental optimists among us. All others should proceed at their own risk.

"The Grapes of Wrath"
John Ford, 1940
130 mins., b/w
Sat., June 10, MLB 3; 7 & 9:30 p.m.
Cinema Guild

John Steinbeck's saga of the Joad family came to the screen within a scant year of its publication as a book. Twentieth Century Fox head Darryl Zanuck carefully assembled an extraordinarily gifted cast and crew to produce it. At the center were screenwriter Nunnaly Johnson, cinematographer Gregg Toland, and director John Ford. This troika produced a film that is basically faithful to Steinbeck's vision and remains the best portrait of American poverty ever put on a movie screen.

This is a film of vivid images and unforgettable moments. There is the figure of Tom Joad moving on the horizon, a tiny black form against the sky. There are the bulldozers flattening the sharecroppers' homes, and later the eloquent face of Ma Joad (Jane Darwell) as she fondly sorts through her collection of modest treasures, each associated with a milestone in her life. And it is hard to be unmoved when Tom Joad says goodbye to her.

The acting is uniformly excellent, led off by Darwell, who won an Academy Award for best supporting actress. As Tom Joad, Henry Fonda gives what many consider to be the finest performance of his career. (He was so eager to get

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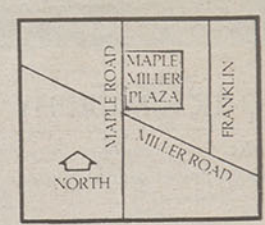

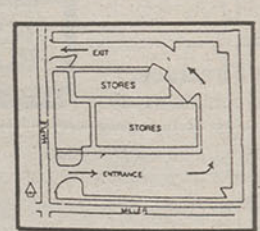

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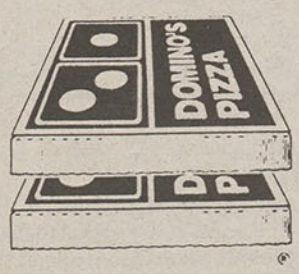

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the role that he signed an eight-picture contract with Zanuck.)

Although John Ford complained that working with such a well-known story limited his creativity, there is no hint of awe in the final product. "The Grapes of Wrath" still stands as one of the most successful translations of a novel into film. With John Carradine, Charley Grapewin, Russell Simpson, and John Qualen.

"The Eclipse"
Michelangelo Antonioni, 1962
123 mins., b/w, Italian, subtitles
Thurs., June 15, MLB 4; 7:30 p.m.

"Red Desert"
Michelangelo Antonioni, 1964
116 mins., color, Italian, subtitles
Thurs., June 15, MLB 4; 9:30 p.m.
Ann Arbor Film Co-op

"The Eclipse" and "Red Desert" are the last two films Michelangelo Antonioni made before he left Italy for more than a decade of filmmaking in Britain, the United States, Africa, and China. Both films feature Monica Vitti, whose work with Antonioni led the *Village Voice* to call her "the leading icon of willful malaise."

The action in "The Eclipse" is very spare. A woman (Vitti) breaks off an affair with a man, offering no explanation other than her feeling that the relationship must end. She meets her mother's young stockbroker and begins a new affair. It appears shallow, almost pointless: each partner seems preoccupied with private concerns. At one point, the woman tells the man that she wishes she loved him more, or did not love him at all. The film ends. It is obvious that Antonioni is not interested in the pair as individual characters, but rather as types, social models, whose experiences and attitudes are expressive of their sex, their age, their class.

"Red Desert" was Antonioni's first film in color. He uses this new dimension with great care in developing a story about the wife of an industrialist (Vitti), who is attempting to recuperate from an auto accident. Although she has healed physically, her mood is unstable, prone to depression. Her mood is reflected in the environment, which is the industrial landscape around Ravenna, Italy. Visually this film is stunning, as Antonioni seems to marshall every element of light, color, and shape to serve in presenting this character.

Like Godard, Antonioni is more than merely a stylist. He is a radical, bent on making films that challenge mainstream notions about what the ingredients of a good film are. Antonioni's films are not designed for the orthodox. Viewers who require action and dramatic confrontation will be disappointed, but those with minds open to new possibilities will be rewarded.

"Rules of the Game"
Jean Renoir, 1939
113 mins., b/w, French, subtitles
Sat., June 17, MLB 3; 7:30 p.m.
Cinema Guild

This multilayered social parable, set among the upper class and their servants, was released on the eve of World War II. Tinged with both comedy and tragedy, it was seen as a perceptive if pessimistic critique of French society. Nevertheless, "Rules of the Game" stirred boundless ire among French audiences: it was banned by the prewar government and, later on, by the Nazi-dominated Vichy regime as well.

The film has three main parts. The first introduces the eight main characters. By the time they convene at a country house, a web of romantic tension permeates their relationships, for all are either married, lovers, or mutually infatuated. Their first activity in the country is a hunt, which ironically juxtaposes their sophistication and charm with the pointless slaughter of innocent creatures.

Later, at a masquerade ball, the action builds to a dizzying pace, growing increasingly absurd and culminating in tragedy. There is a sense of frustration at the end of the film—of energy and effort expended to no effect.

It seems incredible that the script of this complex and well-balanced film was only one-third finished when the shooting began. Director Jean Renoir, who also plays a major character in the film, seems to have assembled the story almost instinctively. He also directed with great originality, using a camera that is mobile yet in razor-sharp focus from foreground to deep background.

With his "Grand Illusion," Renoir's "Rules of the Game," stands at the pinnacle of prewar film art. No less than Charlie Chaplin and Francois Truffaut have called him the greatest film director of all time. With Marcel Dalio, Nora Gregor, and Roland Toutain.

Henry Fonda (left) is Tom Joad and Jane Darwell is Ma Joad in John Ford's vivid portrait of American poverty, "The Grapes of Wrath," based on John Steinbeck's gutwrenching novel. It's in town Sat., June 10.

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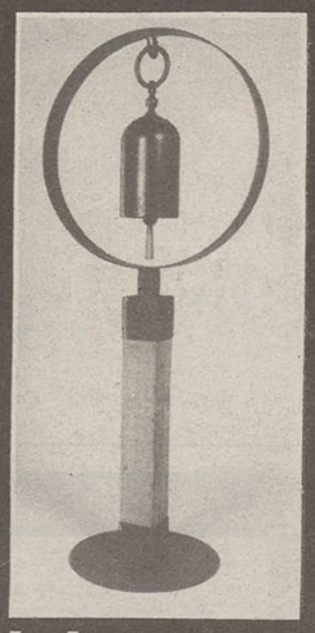
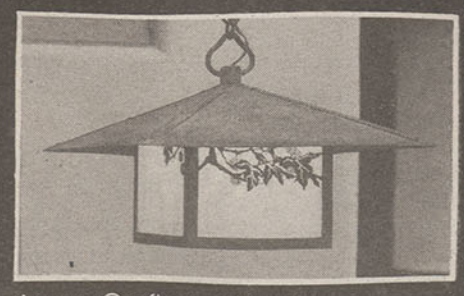


Tom Torrens



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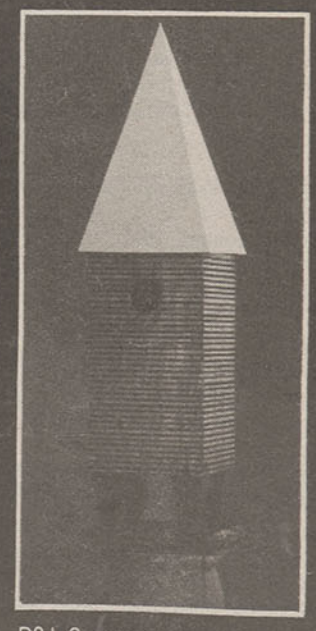

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Major New Exhibits

ANN ARBOR ART ASSOCIATION. Contemporary American Realism. *Through June 10.* Photography by Ohio artist Jack Teemer and paintings by Chicagoan Takeshi Yamada. **Word and Image.** *June 16–July 8.* Illustrative calligraphy combined with images by area artists Lynne Avadenka, Barbara Moffett-Boyles, Nancy Culmone, and Susan Skarsgard. **Puzzling Evidence.** *June 23–July 14.* Mostly landscape black-and-white photographs by local artists Bill McClelland and Loralei Byatt. *Mon. noon–5 p.m.; Tues.–Sat. 10 a.m.–5 p.m. 117 W. Liberty. 994–8004.*

HATCHER LIBRARY RARE BOOK ROOM (U-M). Rare Astronomical Works. *June 5–August 25.* Books (including Islamic manuscripts) and scientific instruments, featuring landmark works by Ptolemy, Copernicus, Brahe, Kepler, Galileo, Newton, Huygens, and others. Also, celestial globes, quadrants, early calendars, and astronomical tables. The show is part of the American Astronomical Society annual meeting, June 11–15. *Mon.–Fri. 10 a.m.–noon & 1–5 p.m.; Sat. 10 a.m.–noon. Room 711, Harlan Hatcher Graduate Library. 764–9377.*

KELSEY MUSEUM OF ANCIENT AND MEDIEVAL ARCHAEOLOGY (U-M). Touring the Ruins: Vintage Photographs and Postcards of the Classical World. *June 2–August (closing date to be announced).* Vintage photographs and fascinating postcards recording the Grand Tour's major monuments of antiquity as experienced by 19th- and early-20th-century travelers. *Mon.–Fri. 9 a.m.–4 p.m.; Sat. & Sun. 1–4 p.m. 434 S. State. 764–9304.*

ONE ONE EIGHT GALLERY. Constructed Photographs. *Through June 9.* Brighton-based artist Rolf Wojciechowski, Detroit artist Bill Sanders, New Hudson (Michigan)-based artist Jennifer Worrall, and Iowa artist Kimberly Liedel all use the manipulated photograph as the basis of their images. **Best of the Guild: A Membership Exhibition.** *June 16–July 12.* Juried show of ceramics, woodworking, jewelry, painting, glass, and photography by members of the Michigan Guild of Artists and Artisans. *Mon.–Fri. 10 a.m.–5 p.m. 118 N. Fourth Ave., between Huron and Ann. 662–3382.*

MUSEUM OF ART (U-M). Paradise Found. *Through June 11.* Prints, drawings, and decorative objects from 1700–1940 depicting garden imagery by Fragonard, Tissot, Vuillard, and other artists in the museum's permanent collection. **43rd Annual Michigan Water Color Society Exhibition.** *June 6–August 6.* Juried show of watercolors on paper by residents and former residents of Michigan. *Tues.–Fri. 10 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. Summer hours (June 6–September 5): Tues.–Fri. 11 a.m.–4 p.m.; Sat. & Sun. 1–5 p.m. S. State at S. University. 764–0395.*

ALICE SIMSAR GALLERY. New Additions, New Acquisitions. *June 5–July 30.* New prints in a variety of media by contemporary artists, including Will Barnet, Richard Bosman, Jim Dine, Clinton Hill, Adya Yonkers, and Rafael Ferrer. *Tues.–Sat. 10 a.m.–5:30 p.m. 301 N. Main. 665-4883.*

SLUSSER GALLERY (U-M). Undergraduate Student Show. *Through August 4.* Exhibit of outstanding art and design work by U-M undergrads. **Summer Kimono Caper.** *June 24–July 15.* Display and sale of wide variety of kimonos—in silk or cotton, hand-painted or dyed, floor length to jacket length, antique or just old. Also, unusual scarves and obis (sashes). Proceeds will be used to expand the number and kind of exhibits the gallery can sponsor. *Mon.–Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–5 p.m. U-M Art & Architecture Bldg., Bonisteel Blvd., North Campus. 764–0397.*

"Black Venus in the Wood," a woodcut by Jim Dine, is part of the "New Additions, New Acquisitions" exhibit at the Alice Simsar Gallery, June 5–July 30.

CLARE SPITLER WORKS OF ART. Roscoe Returns. *June 4–July 25.* Drawings and lithographs by Jo Ann Alber, a U-M grad now living and working in Port Townsend, Washington. *Tues. 2–6 p.m.; and by arrangement. 2007 Pauline Ct. 662–8914.*

Other Exhibits

ANN ARBOR HANDS-ON MUSEUM. Science and technology exhibits for children of all ages. *Tues.–Fri. 1:30–5:30 p.m.; Sat. 10 a.m.–5 p.m.; Sun. 1–5 p.m. Admission: $2.50 (children, $1.50; students & seniors, $1.50; families, $6; annual family memberships, $30). 219 E. Huron (entrance on N. Fifth Ave.). 995–5439.*

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CRAZY WISDOM GALLERY. Gallery Artists. *All month.* Includes works by Danish painter Hannibal Mane and Peruvian photographer Maria Paz. *Mon.–Sat. 10 a.m.–6 p.m. (Fri. till 8 p.m.); Sun. noon–5 p.m. 206 N. Fourth Ave. 665–2757.*

DOMINO'S FARMS. Frank Lloyd Wright: Innovations in Office Furniture and Design. *Through August 15.* Exhibit of Wright's office furniture and building designs. *Tues.–Fri. 10 a.m.–5:30 p.m.; Sat. & Sun. noon–5 p.m. Domino's World Headquarters Bldg., 30 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 995–4500, ext. 3616.*

ESKIMO ART. *Tues., Wed., & Fri. 10 a.m.–2 p.m.; appointments easily arranged. Exhibition Hall, Domino's Farms, 44 Frank Lloyd Wright Drive (off Earhart north of Plymouth Rd.). 665–9663, 769–8424.*

EXHIBIT MUSEUM (U-M). Permanent exhibits of dinosaurs, Native American cultural artifacts, astronomy, and more. *Tues.–Sat. 9 a.m.–5 p.m.; Sun. 1–5 p.m. Geddes Ave. at N. University. 764–0478.*

FORD GALLERY (EMU). Graduate Student Exhibitions. *Through August 18.* Rotating exhibit of works in all media by EMU grad students. *Mon.–Fri. 9 a.m.–5 p.m. Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487–1268.*

FORMAT FRAMING & GALLERY. Gallery Artists. *All month.* Handmade paper pieces by Ingrid Thomas Hooker, paintings by Martha Keller, oil and watercolor landscapes by Ron Botan, and watercolors and prints by Milt Kemnitz. *Mon.–Sat. 10 a.m.–5:30 p.m. (Thurs. till 8 p.m.). 1123 Broadway. 996–9446.*

GALLERY VON GLAHN. Gallery Artists. *All month.* Original oils and watercolors, sculpture, pottery, and limited-edition lithographs with western, southwestern, wildlife, and country themes by national and local artists. *Mon.–Wed. 10 a.m.–6 p.m.; Thurs.–Sat. 10 a.m.–8 p.m. 319 S. Main. 663–7215.*

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RACKHAM GALLERY (U-M). Annual Rackham Student Art Exhibit. *Through June 9.* Works in all media by Ann Arbor public schools students. *Mon.–Fri. 9 a.m.–9 p.m.; Sat. 10 a.m.–3 p.m. Rackham Bldg., 915 E. Washington. 764–4415.*

SELO/SHEVEL GALLERY. Hand-blown glass and handcrafted clothing and jewelry. *Mon.–Sat. 10 a.m.–4 p.m. (Fri. till 9 p.m.). 329 S. Main. 761–6263.*

SIGNED DESIGNS. Gallery Artists. *All month.* Limited-edition lithographs by Robert Bateman, Nita Engle, Howard Terpning, Charles Wysocki, Bev Doolittle, and others. *Mon.–Sat. 10 a.m.–5:30 p.m. (Fri. till 7 p.m.). Liberty Plaza, 247 E. Liberty. 662–4211.*

16 HANDS. Artful Gardens. *Through June 30.* Contemporary crafts for outdoor use, including bells, gongs, birdhouses, weathervanes, and fish ponds. *Mon.–Fri. 11 a.m.–6 p.m. (Fri. also 8:30–10 p.m.); Sat. 10 a.m.–6 p.m. 119 W. Washington. 761–1110.*

SOUTHERN CROSS GALLERY. *By appointment, 10 a.m.–8 p.m. 1850 Joseph St. 996–1699.*

STEARNS COLLECTION OF MUSICAL INSTRUMENTS. A wide variety of rare instruments, including 18th- and 19th-century winds and percussion, some of which may be played by visitors. Also, photographs and conservation tools. *Thurs. & Fri. 10 a.m.–5 p.m.; Sat. & Sun. 1–8 p.m. U-M School of Music Bldg., Towsley Wing, 2005 Baits Dr. (off Broadway), North Campus. 763–4389.*

UPLAND GALLERY. Gallery Artists. *All month. Mon.–Fri. 10 a.m.–6 p.m. (Thurs. till 8 p.m.); Sat. 10 a.m.–5 p.m.; Sun. noon–4 p.m. North Campus Plaza, 1753 Plymouth Rd. 663–0114.*

VISION GALLERY OF MODERN ART. Thalia Schunk. *All month.* Woodcuts and other works by local artist (and Vision Gallery owner) Thalia Schunk. *Tues.–Sat. 10 a.m.–5 p.m. 207 S. Fourth Ave. 665–6333.*

Father time to Briar

You know the grey bearded guy, always carries an hourglass. Yeah, that's him. Well, he's not coming. But you and your Dad should. After all, it is his holiday coming up. And, wouldn't it be nice to get out and do a few things with good ole' Dad.

Now, when you take him to Briarwood, you don't want him to know that you're picking out gifts for him. So say you start at Meyer's Treasure Chest, tell the big guy you need to get a watch for a "friend" and that you value his keen fashion sense (wink, wink, nudge, nudge).

Don't be disappointed if he doesn't like your first couple suggestions. Your tastes are bound to differ. Just like Dad's differed from his Dad's. And who do you think helped you develop your tastes anyway? Besides, you do have all of Briarwood to choose from. Which gives you a pretty sporting chance of hitting the mark on something.

Speaking of sporting chances, how about a visit to Imperial Sports or Athlete's Foot to bring out the weekend athlete in Dad or at least the arm-chair quarterback. Besides, this way you

ne is coming arwood.

can make sure Dad becomes the gifted athlete he always wanted to be.

And as long as you're game, why not stop by Ingenueties. They've got some of the most unique board games around. Or in a square.

Not to mention neat gift ideas.

And by the way, gifts don't always have to be gifts. They can be movies. Why not take Dad to see a relaxing father-son film, like "Indiana Jones and the Last Crusade." After all, movies are an inexpensive way for both of you to have a good time. It's not how much you spend, but the time you spend.

So take a trip to Briarwood and make your father's day.

Oh, and one more thing. There's free Father's Day gift wrapping at Briarwood from 12-9 pm on Saturday, June 17th and from 12-5 pm on Sunday, June 18th. So follow this plan and by the 18th, you'll have all your Father's Day shopping wrapped up.

While you're at Briarwood, visit these new stores: Donna Sacs, Kay Bee Toys, Doubleday Book Shop, Athlete's Foot, Eddie Bauer.

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Hudson's, Lord & Taylor, JC Penney, Sears and over 120 great stores and services.
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Kerrytown Bistro café hours
Afternoons: 2-5:30pm
Tuesday-Saturday

Afterhours: 10pm-1am weekdays
10pm-2am weekends

Located in Kerrytown at the rear of the Luick/KitchenPort building. Call 994-6424 for information and reservations.

Ample parking available in Kerrytown lot, Farmer's Market lot, city lots and on-street.

Fighting for your life

how to beat alcohol and drugs

A **free** lecture series sponsored by the Chemical Dependency Program. All lectures are from **7 to 8 p.m.** in St. Joseph Mercy Hospital's Education Center. **Pre-registration is not required.**

Tuesday, June 13

AN INTERNATIONAL PERSPECTIVE:

Chemical Dependency In Russia

by Charles Gehrke, MD
Medical Director
Catherine McAuley Health Center's Chemical Dependency Program

Dr. Gehrke talks about his recent trip to the Soviet Union where he and other chemical dependency experts from the United States met with Soviet experts to discuss chemical dependency treatment, philosophy, research and international trends. He will share his experiences and impressions as well as information from other chemical dependency professionals.

Please call **572-4300** for more information.

This lecture series is aimed at informing the communities served by Catherine McAuley Health Center's Chemical Dependency Program. The Chemical Dependency Program provides a complete range of services including inpatient and outpatient treatment for adults and adolescents.

Catherine McAuley Health Center

Chemical Dependency Program
5301 East Huron River Drive
P.O. Box 2506
Ann Arbor, Michigan 48106

Sponsored by the Religious Sisters of Mercy
founded in 1831 by Catherine McAuley

MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex just east of Mitchell Field, across from the VA Hospital. Jazz on Thursdays, and dance bands on the weekends. Large dance floor. Cover (Fri.-Sat. only). Music plays until 2 a.m. Free dart playing. **EVERY MON.** (8:30-11:30 p.m.): **Ballroom Dancing.** DJ Dorian Deaver spins dance records from late-30s swing to contemporary R&B. Preceded by ballroom dance lessons ($2), 7:30-8:30 p.m. **EVERY FRI.** (4:30-8:30 p.m.): **Kris Good.** Solo guitarist and pianist who plays everything from early Beatles to Gordon Lightfoot. **JUNE 1: Jazz & Jam Session.** Two sets by the host band, followed by a jam session. This week's host band: **The Acoustic Jazz Network,** an all-star local quintet featuring Paul Vornhagen on sax & flute, guitarist Mark Anderson, pianist Harvey Reed, drummer Karl Dieterich, and bassist Chuck Hall. **JUNE 2: Jeanne and the Dreams.** Funky, danceable R&B, Motown, and Memphis soul, with lots of originals, featuring sizzling solo and harmony vocals by Jeanne Mayle and guitarist Al Hill backed by saxophonists Paul Vornhagen and Eric Korte, bassist Jim Rasmussen, and drummer Loch Campbell. **JUNE 3: The Conquerroot Blues Band.** Energetic local blues and blues-rock band with vocalist and blues harpist Pontiac Pete Ferguson, guitarist Dave Kaftan, keyboardist Jim Neal, bassist Chris Goerke, and drummer Jakson Spires. Their repertoire includes classic and obscure traditional blues and Ferguson originals. **JUNE 4** (7-10:30 p.m.): **Blues Jam.** All blues players welcome; bring your own instrument. This week's host band: **The Conquerroot Blues Band** (see above). **JUNE 8: Blues & Jam Session.** See above. This week's host band: **Four for Three,** led by pianist/composer Tony Viviano, with saxophonist Tony Scott, drummer Ray Richardson, and Tracy Lee and the Leonards bassist David Stearns. **JUNE 9: Robert Penn Blues Band.** Downhome blues, Chuck Berry rockers, and classic Motown by this Detroit band led by guitarist Penn, who also performs original songs from his "Mightier Than the Sword" LP. **JUNE 10** (8:30 p.m.-closing): **Middle Years Alternative Benefit.** With **Madcat's Pressure Cooker** (see Blind Pig) and **Flashback** (see Rick's). Proceeds to benefit the Ann Arbor Public Schools Middle Years Alternative program at Forsythe School. **JUNE 11** (7-10:30 p.m.): **Blues Jam.** See above. This week's host band: the **Idyll Roomers,** a local rock 'n' roll and blues band featuring WCBN "Nothin' But the Blues" DJ Jerry Mack on guitar and vocals, bassist Dave Picard, guitarist John Rasmussen, drummer George White, and Phil Poteat on harmonica. **JUNE 15: Jazz & Jam Session.** See above. This week's host band: **John E. Lawrence and Straight Forward,** a very hot jazz ensemble led by Washtenaw Community College music teacher John Lawrence on guitar, with fellow WCC music teachers Julian Van Slyke on drums and Joe Palmer on trumpet and guitar, Jason Lawrence (son of WCC jazz director Morris Lawrence) on bass, and Community High grad Andrea Hill on keyboards. **JUNE 16: Drivin' Sideways.** See Blind Pig. **JUNE 17: Idyll Roomers.** See above. **JUNE 18** (7-10:30 p.m.): **Blues Jam.** See above. This week's host band: **Idyll Roomers** (see above). **JUNE 22: Jazz & Jam Session.** See above. This week's host band: the **Sherman Mitchell Group,** a jazz ensemble led by Flint native Mitchell, one of the state's best jazz musicians, on woodwinds and brass. The group's new LP, "Far from Tranquil," received a very favorable review in *Cadence* magazine. **JUNE 23: The Whip.** R&B, soul, and vintage rock by this group of veteran local musicians, including vocalists Rafe Savage and Memphis Mark Wells, bassist Ben Piner, guitarists Rick Humesky and Pete Reed, and drummer Bill Gracie. **JUNE 24: Mars Needs Women.** Hot local rockabilly & classic rock 'n' roll quintet led by guitarists Bob Schetter of the Bonnevilles and Rick Humesky of The Whip, and featuring vocalist Christie B, with bassist Ben Piner and drummer "Wild Bill" Turley. **JUNE 25** (7-10:30 p.m.): **Blues Jam.** See above. This week's host band: **The Gringos,** a new blues group led by guitarist John E. Lawrence of Straight Forward, with Apartment bartender Tom Neely on drums. **JUNE 29: Jazz & Jam Session.** See above. This week's host band: **The Acoustic Jazz Network** (see above). **JUNE 30: Skyles.** See Aubree's.

Originally from East Lansing, (Bop) Harvey is now based in Boston. Their spirited original adaptations of reggae, ska, and Afro-beat captured the attention of ex-Rolling Stones producer Jimmy Miller, who produced their new LP, "Bread & Circuses." The band returns to Rick's, Tues., June 6.

THE ARK, 637½ S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. Cover (usually $6.50-$8.50), no dancing. Discounts (usually $1) on cover for members ($15/year; families, $25/year). All shows begin at 8 p.m. unless otherwise noted. Ticket sales: If a sell-out is anticipated, advance tickets are sold and (usually) two shows are scheduled. Otherwise, tickets are available at the door only. **JUNE 1: Ann Reed.** A masterful 6-string and 12-string guitarist, this singer-songwriter is also known for her incisive, wryly humorous lyrics and rich, gutsy vocals. **JUNE 2: RFD Boys.** Authentic bluegrass by this longtime favorite local quartet that's been together since 1969, when they were U-M students. In addition to appearing at numerous festivals, they have released three records and were the subject of a *Bluegrass Unlimited* cover story. Their shows blend top-notch musicianship with funny between-songs dialogue. **JUNE 4: Peter Kater.** A German-born composer/pianist sometimes compared to George Winston, Kater has released eight LPs and scored two Tony-winning Broadway plays and 15 PBS programs. **JUNE 8: Hans Theesink.** Delta blues classics and some ragtime pieces by this bottleneck guitarist from Denmark who's regarded as Europe's best blues guitarist. Even Bo Diddley says he's "one helluva guitarist." **JUNE 9: Nanci Griffith and the Blue Moon Orchestra.** Brilliant singer-songwriter from Austin, Texas. See Events. 7:30 & 10 p.m. **JUNE 10: The Fabulous Dyketones.** This dynamic San Francisco-based all-woman quintet performs a 50s rock 'n' roll comedy revue that's half music and half theater. 50s costumes encouraged. **JUNE 11: The Ethnic Connection.** Local klezmer band. See Events. **JUNE 15: Magpie.** The duo of Terry Leonino and Greg Artzner, which features strong, clear vocal harmonies and crisp instrumental accompaniment on harmonica, mandolin, dulcimer, and guitar, performs songs from the early days of recorded music, including jazz, blues, and country tunes. Opening act is the local trio of **Chris Reitz, John Babula, and Marty Somberg,** who perform traditional Irish and Scottish tunes. **JUNE 16: RFD Boys.** See above. **JUNE 17: Doc Watson.** Mountain music legend. See Events. 7:30 & 10 p.m. **JUNE 20: June Tabor.** England's finest folk-style female vocalist. See Events. **JUNE 23 & 24: Frog Island Zydeco, Blues, and Jazz Festival.** Two days of top local and national acts at Frog Island in Ypsilanti. See Events. 4 p.m.-midnight (June 23), 11 a.m.-midnight (June 24). **JUNE 29: Tommy Sands.** Singer-songwriter who's very popular in his native Ireland. **JUNE 30: Joel Mabus.** Virtuoso guitar, banjo, fiddle, and mandolin by one of the best young musicians around. Also, an insightful, engagingly humorous songwriter.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

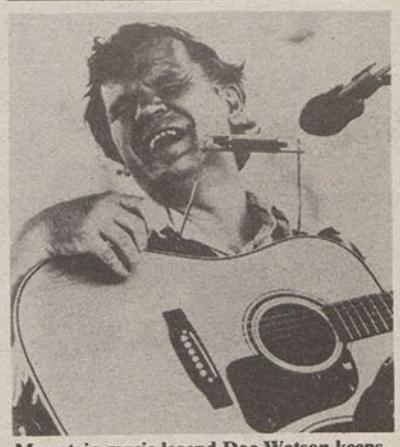
Music club above Aubree's Restaurant in Depot Town. Live music Friday and Saturday. Cover, dancing. **EVERY THURS.: Open Mike Night.** All performers invited. **JUNE 2: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **JUNE 3: Delta Rockers.** Gritty electric blues by Willie D. Warren's old backup band, formerly known as the Blues Cruisers. **JUNE 9: Trinidad Tripoli Steel Band.** See Blind Pig. **JUNE 10: Detroit Blues Band.** Popular, veteran electric blues band from Detroit. **JUNE 16: Skyles.** This local rock 'n' roll band plays classic rock by the Stones, Clapton, and the Doors, along with some hot blues. **JUNE 17: Little Sonny.** Blues band led by harmonica player Little Sonny, one of Detroit's best blues musicians. **JUNE 23: The Alligators.** 50s R&B and rockabilly band from Detroit. **JUNE 24: The Hot Club.** One of Detroit's finest jazz ensembles, led by guitarist Robert Tye and drummer Skeeto. They play everything from straight-ahead jazz to modern jazz and jazz-rock, along with many stylish originals. **JUNE 30: Alexander Zonjic.** Top Detroit jazz ensemble led by flutist Zonjic.

THE BEAT, 215 N. Main. 663-7758.

Rock 'n' roll club above the Heidelberg. Live music Wednesday and Thursday. Cover, dancing. **JUNE 1: Social Fabric.** Area rock 'n' roll band, one of 100 finalists (among 5,000 entrants) in Soundcheck, Yamaha's international rock music competition. **JUNE 5: Kari Newhouse.** Local new-music singer-songwriter. **JUNE 7: Urge Overkill.** Noisy guitar-rock trio from Chicago. See Events. **JUNE 8: In-vain.** Heavy-metal rock band that bills itself as "Detroit's own bad boys of rock." **JUNE 12: Captain Dave and the Psychedelic Loungecats.** Local rock 'n' roll band. **JUNE 14: Juice.** U-M student band that plays an inventive blend of 60s blues-rock & soul and 80s postpunk rock 'n' roll. **JUNE 15:** To be announced. **JUNE 19: Ragnar Kvaran.** This veteran local new-music band's latest recording, the 12-song cassette "The Lake," features their characteristically enigmatic, quirky-humored, punchy rock 'n' roll. **JUNE 21: Ann Be Davis.** Popular local rock 'n' roll band. **JUNE 22: Dog Soldier.** Talented local hard-rock band that recently released its debut LP, "Name Your Poison." Members are vocalist Cristina Samonte on guitar, Matt Singleton on keyboards and guitar, and former Cult Heroes Larry Steele on drums and Brad Northrop on bass. **JUNE 26: Big Box of Nines.** Increasingly popular local power-rock trio with a nice balance between melodic lyricism and rhythmic grunge. **JUNE 28:** To be announced. **JUNE 29: Frank Allison and the Odd Sox.** Snot-nosed, smart-mouthed, tenderhearted true stories set to irresistibly catchy guitar-fueled melodies and a barbaric beat. The band's superb 14-song debut LP, "Monkey Business," has been selling well in local record stores and was recently picked up for national distribution.

BIRD OF PARADISE, 207 S. Ashley. 662-8310.

Intimate jazz club co-owned by prominent jazz bassist Ron Brooks. Live music every Sunday through Thursday (8 p.m.-1 a.m.) and Friday & Saturday (9 p.m.-1:30 a.m.). Cover (except Monday), no dancing. **EVERY SUN.** (11 a.m.-2 p.m.): **George Bedard and David Swain.** Old standards and occasional blues by guitarists Bedard (of Leonards and Kingpins fame) and Swain (better known as a sax player in the Urbations and II-V-I Orchestra). **EVERY SUN.: The Andy Dahlke Quartet.** Jazz ensemble led by U-M music student Dahlke on sax, with bassist Bob Roe, guitarist Steve Urick, and drummer Gerald Cleaver. **EVERY MON.** (except June 5): **Paul Keller and Cary Kocher.** Bassist Keller and vibes player Kocher are joined by various drop-in friends. **EVERY TUES.: Motor City Jazz Quintet.** Straight-ahead bebop with big band flavor, with Walter Szymanski on trumpet and flugelhorn, Scott Peterson on sax, John Knust on drums, Phil Kelly on piano, and Paul Keller on bass. **EVERY WED. & THURS.: Ron Brooks Trio.** One of the state's finest jazz bassists, club co-owner Brooks is joined by Rick Roe on piano and the area's wittiest drummer, George Davidson. **JUNE 2 & 3: Bill Heid Trio.** Pianist Heid plays a variety of bebop and Latin-flavored tunes and sings some spirited blues, with bassist Ron Brooks and drummer George Davidson. **JUNE 5: Bird of Paradise Orchestra.** Nine-piece big band organized by bassists Ron Brooks and Paul Keller to showcase original compositions and arrangements by musicians from southeastern Michigan. The varying lineup includes local and area jazz musicians. **JUNE 9 & 10: Motor City Jazz Quintet.** See above. **JUNE 16 & 17: Suzanne Lane and Friends.** Vocalist/guitarist Lane is backed by a trio led by bassist Bruce Dondero. **JUNE 23 & 24: Sheila Landis.** This Detroit-area jazz singer known for her clean, precise phrasing is backed by a trio to be announced. **JUNE 30 & JULY 1:** To be announced.



Mountain music legend Doc Watson keeps threatening to retire, but the great flat-pick guitarist is coming back for at least one more show at The Ark, Sat., June 17.

THE BLIND PIG, 208 S. First St. 996-8555.

Local rock 'n' roll bands and out-of-town rock, blues, reggae, and jazz performers 6 nights a week, with a DJ on Sundays. Cover, dancing. **EVERY FRI.** (6-8:30 p.m.): **Drivin' Sideways.** Country, rockabilly, and vintage rock 'n' roll band with a repertoire that ranges from George Jones to George Strait, along with originals by vocalist Pontiac Pete Ferguson and other band members. With Ferguson are pedal steel guitarist Mark O'Boyle of the Bonnevilles, bassist Chris Goerke, and two former Watusies, guitarist Chris Casello and drummer Jakson Spires. **JUNE 1: Map of the World.** Armed with a raft of splendid new songs, exceptionally tight and hard-rocking ensemble playing, and a killer attitude, this world-class local rock 'n' roll band has been better than ever since its return from a year-long layoff. Led by the singer-songwriter duo of Sophia Hanifi and her brother, guitarist Khalid Hanifi, the revamped lineup includes drummer Don Deniston, bassist Dante Orlando, and keyboardist Chris Ranney. **JUNE 2: Joanna Connor and the Blues Masters.** Acclaimed Chicago blues band led by slide guitarist/vocalist Connor, named "Guitar Hero of the Festival" at last year's Chicago Blues Festival. **JUNE 3: Steve Nardella**

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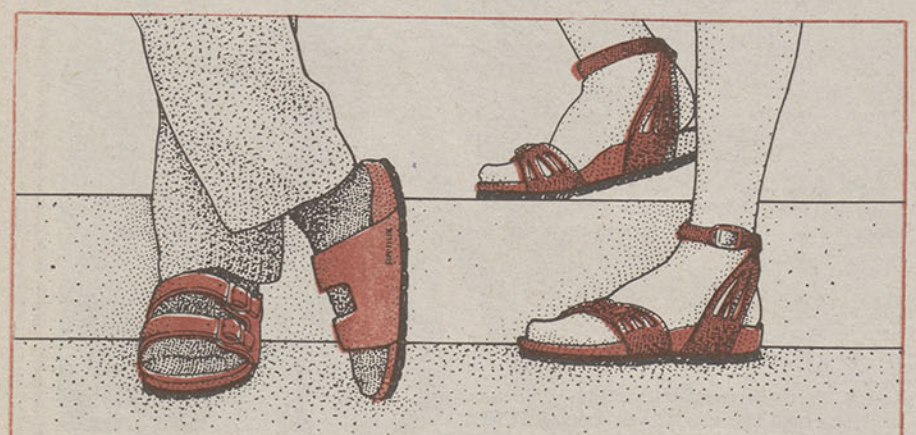

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Unless you walk barefoot in the grass a lot, you may find it hard to imagine life in our shoes. Birkenstock sandals and shoes cup, cushion and comfort every inch of your foot, with gentle support for your arches and room to stretch your toes. You owe it to your feet to try them. Birkenstock. If you knew what they felt like, you'd be wearing them now.

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NIGHTSPOTS *continued*

Rock 'n' Roll Trio. Ann Arbor's most passionate and compelling roots-rocker performs fiercely cathartic, blues-drenched reworkings of rock 'n' roll and rockabilly classics and obscure gems, along with some authentic Muddy Waters and John Lee Hooker blues. This is music that bites. **JUNE 4: The Gay 90s.** DJ Scott Bradley spins Top-40 dance hits. **JUNE 5: The Opossums.** Local rock 'n' roll band led by singer-guitarists Mark Neff and Marty Fletcher and featuring two of Fletcher's bandmates from the defunct Folkminers, drummer Randy Sabo and bassist Tom Dunham. They play original music that's an engaging mix of various forms of early rock 'n' roll, from rockabilly and Everly Brothers-style country-rock to psychedelic and folk-rock. **JUNE 6: Tropical Connection.** Caribbean dance music by this local band featuring members of the Trinidad Tripoli Steel Band. **JUNE 7: Flashback.** See Rick's. **JUNE 8: Private Drive.** Local new-music band that has opened for the Iodine Raincoats. **JUNE 9: Iodine Raincoats.** See Rick's. **JUNE 10: Trinidad Tripoli Steel Band.** Sultry, high-energy calypso and reggae by this popular Jamaican-born percussion ensemble that currently lives in Ypsilanti. **JUNE 11: The Gay 90s.** See above. **JUNE 12: Universal Congress Of.** Hard-rock band from Southern California on the SST label led by Saccharine Trust guitarist Joe Baiza. **JUNE 13: Mamou.** Cajun rock 'n' roll. See Events. **JUNE 14:** To be announced. **JUNE 15: George Bedard and the Kingpins.** Super-fine dance classics from swing to vintage blues and rockabilly, with some memorable originals penned by guitar genius Bedard. With drummer Rich Dishman and bassist Randy Tessier. **JUNE 16 & 17: Tracy Lee and the Leonards.** Ann Arbor's most popular rock 'n' roll band features an inimitable mix of impassioned drama and stylish melodic invention with lunatic humor and happily mindless raunch. The band's focal point is lead singer Tracy Lee's passionate yet subversively playful vocals, but it also features two other singers (guitar whiz George Bedard and songwriting genius Dick Siegel), along with an unbeatable rhythm section of drummer Rich Dishman and new bassist David Stearns. The band's debut LP, "Tomorrow Morning," features many of their most popular songs. **JUNE 18: The Gay 90s.** See above. **JUNE 19: Bad Oskar.** Metal-edged rock 'n' roll band from Lansing led by former Watusies guitarist Drew Howard. **JUNE 20: The Regulators.** Ska band from Kansas City with former members of Blue Riddim. **JUNE 21: Ipso Facto.** Reggae quartet from Minneapolis with a fast-growing national reputation. **JUNE 22: Skyles.** See Aubree's. **JUNE 23: Madcat's Pressure Cooker.** Top-notch local blues-rock quintet led by Ann Arbor's world-class harmonica wizard, Peter Madcat Ruth, and featuring drummer John Bock and three former Urbations, keyboardist Andy Boller, guitarist Doug Kornke, and bassist Oni Werth. **JUNE 24: The Washington Squares.** Folk-rock band from Seattle. **JUNE 25: The Gay 90s.** See above. **JUNE 26: Rhone and the Freedom Band.** Danceable, soulful blend of blues, reggae, and R&B by this local band led by vocalist Rhone Avielle. Other members are bassist Kurt Vander Voort, guitarists Kip Goodwin and Brian X, and drummer Ray Richardson. **JUNE 27: The TAJ Band.** Local reggae and calypso band. **JUNE 28: Idyll Roomers.** See Apartment. **JUNE 29 & 30: Terrance Simien and the Mallet Playboys.** Zydeco. See Events. **JUNE 30:** To be announced. **JULY 1: Jeanne and the Dreams.** See Apartment. **JULY 2: The Gay 90s.** See above.

CITY LIMITS, 2900 Jackson Rd. 665-4444.

Lounge at the Holiday Inn West. **EVERY TUES.-SAT.:** Top-40 dance bands to be announced.

CROSS STREET STATION, 511 W. Cross St., Ypsilanti. 485-5050.

Dance bands on weekends, open mike on Sundays (acoustic only) and Wednesdays. Dancing, no cover. **JUNE 2: The Sea Monkeys.** Soft-rock trio. **JUNE 3:** To be announced. **JUNE 9: Todd Harvey and the Skortch-a-Billys.** Local band that plays Texas barroom honky tonk. **JUNE 10:** To be announced. **JUNE 16: 2nd-Order Thinking.** New-music rock 'n' roll, a la New Order and the Cure, by this local band that won the Michigan Union "Battle of the Bands" last winter. **JUNE 17: Rhone and the Freedom Band.** See Blind Pig. **JUNE 23: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **JUNE 24: Jax Myth.** Hard-rocking blues quartet from Ypsilanti. **JUNE 30: Strange Bedfellows.** Versatile pop-rock band from Detroit. Opening act is **The Queue. JULY 1:** To be announced.

DEL RIO, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m. **JUNE 4: Paul Vornhagen & Friends.** Upbeat Latin jazz and swing-bop quintet featuring Vornhagen on sax, flute, and vocals with Norm Shobey on congas, Bruce Dondero on bass, Rick Burgess on piano, and Karl Dieterich on drums. **JUNE 11: The Acoustic Jazz Network.** See Apartment. **JUNE 18: Paul Vornhagen & Friends.** See above. **JUNE 25: Lunar Glee Club.** An all-originals instrumental dance octet that features delicious jazz harmonies and melodies set to a variety of rhythms, including salsas & mambas, swing & jump tunes, African juju, some reggae, and a bit of rock 'n' roll.

THE EARLE, 121 W. Washington. 994-0211.

Restaurant with live jazz Monday through Saturday. No cover, no dancing. **EVERY MON.-THURS.** (8-10 p.m.): **Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI. & SAT.: Rick Burgess Trio.** Jazz ensemble featuring pianist Burgess, with bassist Chuck Hall and drummer Robert Warren.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by **Pat McCaffrey** during Happy Hour (Tues.-Sat., 5-9 p.m.). Dancing, no cover. **JUNE 1-3: Sinnamon.** Top-40 dance band. **JUNE 6-10 & 13-17: Mystique.** Top-40 dance band. **JUNE 20-24 & 27-30 and JULY 1: Mirage.** Top-40 dance band.

THE HEIDELBERG, 215 N. Main. 663-7758.

Live music in the Rathskeller, Friday and Saturday, 8:30 p.m. until about midnight. Also, the best-stocked jukebox in town. No cover, no dancing. **EVERY FRI.: Marsha Mumm.** Folk, rock, and pop standards by this singer-guitarist. **EVERY SAT.: Jerry "The Wolverine" Perrine.** Blues, boogie-woogie, jazz, and goodtime music piano solos and vocals by Perrine.

JOE'S STAR LOUNGE, address unknown. 665-JOES.

Joe Tiboni is still looking for a new permanent location, but meanwhile he's been producing occasional shows under the banner of "Joe's Star Lounge in Exile." **JUNE 30 & JULY 1: "An Evening with Arwulf Arwulf, Marc Taras, and the Poetry Posse."** See Events. 8 p.m., Performance Network.

Mid-Michigan native Joel Mabus is a virtuoso on several instruments, including the guitar, mandolin, banjo, and fiddle. He performs in town twice this month, at the Summer Festival's Top of the Park on Mon., June 26, and at The Ark, Fri., June 30.

LEGENDS ALL-AMERICAN BAR, 3600 Plymouth Rd. 769-9400.

Lounge in T.S. Churchill's restaurant in the Marriott Inn. Dancing, no cover. **EVERY FRI.:** WIQB DJ Jeff Crowe spins oldies dance records.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Restaurant with live music Thurs.-Sat., 8:30 p.m.-1 a.m. No dancing, no cover (occasional minimum). **EVERY WED.: Star Trax.** All invited to show off their singing talents. The club provides the background music. All performers receive a recording of their performance. **EVERY THURS.-SAT.: Billy Alberts.** Easy-listening vocalist accompanies himself on piano and guitar.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest European technology in lighting and sound. Cover, danc-

One of Ann Arbor's most talented and popular rock 'n' roll bands, Frank Allison (second left) and the Odd Sox recently released their acclaimed debut LP, "Monkey Business." This month you can catch them at The Beat (above the Heidelberg), Thurs., June 29.

ing. **EVERY MON.: Modern Music Dance Party.** With DJ Roger LeLievre. **EVERY TUES.: Boys' Night Out.** With DJ Roger LeLievre. **EVERY WED.: House Party.** With DJ The Wizard. **EVERY THURS.: EuroBeat Dance Party.** European-style dance music with DJ Roger LeLievre. **EVERY FRI.: Boys' Night Out II.** With DJ Roger LeLievre. **EVERY SAT.: Top-40 Dance Party.** With various DJs. **EVERY SUN.** (5–10 p.m.): **Teen Night.** With DJ John Court.

THE PLAYERS LOUNGE, 1275 Whittaker Rd., Ypsilanti. 487–2000.

The lounge in the new Radisson Resort and Conference Center. Music Mon.–Sat. $2 cover, dancing. **JUNE 12–17: The Travel Club.** Jazz ensemble led by vocalist-guitarist Suzanne Lane, with bassist Bruce Dondero, pianist Rick Roe, and drummer Karl Dieterich. **JUNE 19–24: The J. D. Lamb Band.** Tasty original rock 'n' roll by this Detroit band led by singer-guitarist Lamb. **JUNE 26–30 & JULY 1: The Jim King Group.** Keyboardist King, drummer Cary Kocher, and guitarist Bob Cantu back the singing of former WEMU jazz competition winner Koke McKesson, a flashy, soul-inflected jazz vocalist.

POLO ROOM, 610 Hilton Blvd. 761–7800.

Lounge in the Berkshire Hilton. No cover, no dancing. **Art Stephan** plays solo piano, Tues.–Sat. (5–10 p.m.), and for Sunday brunch (10:30 a.m.–2:30 p.m.). **EVERY FRI. & SAT.:** Live music to be announced.

RICK'S AMERICAN CAFE, 611 Church. 996–2747.

Live music 6 nights a week. Chief local venue for big-name electric blues. Campus-area location gives this club a strong undergraduate flavor, but the music also draws a heavy nonstudent clientele. Dancing, cover. **JUNE 1: Atomic Cafe.** Local rock 'n' roll band. **JUNE 2 & 3: Blue Front Persuaders.** They've gone through almost as many lineup changes in the past decade as the Tigers, and they've no longer got a piano player, but this veteran local R&B dance band can still make the best party you've ever been to seem like an early morning staff meeting by comparison. The current lineup features Denny Allis on trumpet and Stanley Mizerny on bass, saxophonists Carl Dyke and Livonia Smith, guitarist Patrick Lewandowski, and drummer Mark Russell (the only remaining original member of the band). **JUNE 5: Ron Thompson and the Resistors.** Rockabilly and blues trio. See Events. **JUNE 6: (Bop) Harvey.** Spirited, popular 7-piece reggae, ska, and Afro-beat band from East Lansing (but currently based in Boston), featuring two trumpets and psychedelic-style guitar work. The band's new LP, "Bread & Circuses," was produced by Jimmy Miller, who's also produced records for the Rolling Stones, Traffic, and Jimmy Cliff. **JUNE 7: Kenny Neal.** Blues from New Orleans. See Events. **JUNE 8: Jeanne and the Dreams.** See Apartment. **JUNE 9 & 10: The Difference.** The 1st-prize winner in MTV's national "Energizer Rock 'n' Roll Challenge" last spring, this local pop-rock quintet plays original songs that feature an engaging, imaginative blend of new music dance rhythms with funk bass lines. **JUNE 12: Jugglers & Thieves.** All-originals neo-psychedelic/folk-rock band from suburban Detroit. **JUNE 13: Mars Needs Women.** See Apartment. **JUNE 14: The Hunttunes.** Dance-rock band from Lansing that plays covers of everything from INXS to the Clash. **JUNE 15: Flashback.** Popular local band that covers material by the Grateful Dead and other 60s San Francisco bands. **JUNE 16: The Suspects.** Popular Detroit-area R&B band with a powerful horn section. **JUNE 17: Steve Nardella Rock 'n' Roll Trio.** See Blind Pig. **JUNE 19 & 20:** To be announced. **JUNE 21: The Knaves.** 60s guitar-based rock 'n' roll from Paul Revere and the Raiders to the Kinks by this 2nd-place winner in last winter's "Battle of the Bands" at the U-Club. **JUNE 22: Butler Twins.** Mid-tempo, urban-style electric blues by this Detroit quintet led by guitarist Curtis Butler and blues harpist Clarence Butler. **JUNE 23 & 24: First Light.** Extremely popular Cleveland-based, neo-funk reggae band features 5 former members of I-Tal. Their impressive 3-song, 12-inch EP, "Musical Uprising," is available in local record stores. **JUNE 26: Broken YoYo.** This Detroit band plays frantic modern funk originals, along with covers of everything from early James Brown to Peter Gabriel. **JUNE 27: The Civilians.** Pop-rock quartet with a twisted lyrical sensibility from Detroit. **JUNE 28: J. Walker and the Pedestrians.** Popular rock 'n' roll band from Lansing. **JUNE 29: Iodine Raincoats.** This popular local rock 'n' roll quintet with an oversized, bluesy, neo-psychedelic sound plays mostly originals, written by lead vocalist Rob McKenzie, along with covers by the likes of the Doors, Neil Young, Peter Gabriel, and U2. Members include guitarists Andy Solomon and David Amir, bassist Chris Noteboom, and drummer Damien McCann. The band recently released its debut EP, "I Wonder." **JUNE 30: Mission Impossible.** High-energy rock 'n' roll band voted "Band of the Year" in last year's *Michigan Daily* readers' poll. **JULY 1: The Dynatones.** Greaseball rock 'n' roll. See Events.

T.R.'S, 2065 Golfside, Ypsilanti. 434–7230.

Live music 6 nights a week. Cover Friday and Saturday only, large dance floor. **EVERY MON.: MVP's.** Rock 'n' roll band featuring two former members of Brownsville Station. **EVERY TUES.–SAT.:** Top-40 dance bands to be announced.

TOMMY'S DINE AND DANCE, 23 N. Washington, Ypsilanti. 485–2750.

Music room at the Spaghetti Bender restaurant. No cover (except Thursday), dancing. **EVERY NIGHT: Tommy's Video Nightclub.** The latest and hottest dance videos shown on a 10-foot screen.

U-CLUB, Michigan Union, 530 S. State. 763–2236.

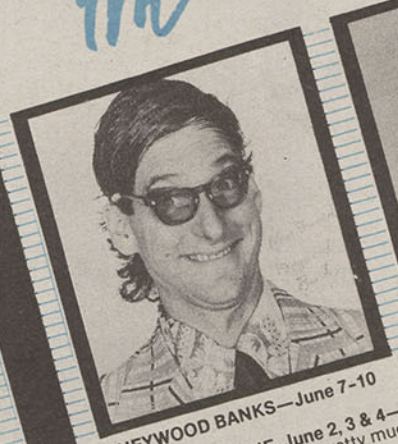
The U-Club is open only to members—U-M students, staff, faculty, and alumni—and their sponsored guests. Cover, dancing. **EVERY TUES.: Reggae Dance Party.** With WEMU/WCBN DJ Tom Simonian. **EVERY WED.:** Comedy entertainment or live bands to be announced. **EVERY THURS.: Reggae Dance Party.** See above. **EVERY FRI.: New Music Dance Party.** With DJ Tom Simonian. **EVERY SAT: Club Night.** Danceable new music, hip hop, Eurobeat, and funk with DJ The Pip.

WINDOWS, S. Fourth Ave. at E. Huron. 769–9500.

Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY MON.–SAT.** (6:30–9 p.m.): Solo jazz pianist to be announced. **EVERY TUES.–THURS.** (8:30 p.m.–12:30 a.m.) & **EVERY FRI. & SAT.** (9 p.m.–1:30 a.m.): Top-40 duos to be announced.

Fantasy Attic Costume Co.
Your Complete Costume & Party Shop
Where Imagination Reigns
305 South Main Street
Ann Arbor 665-2680

June at the MainStreet!



HEYWOOD BANKS—June 7–10

JUDY TENUTA—June 20 & 21

MARIO CANTONE, June 2, 3 & 4—This crazed New Yorker defies description. He sings, he prances, he's pretty much all over the stage in a completely unbridled comic offering!

HEYWOOD BANKS, June 7–10—From Evening At The Improv and the H.B.O. Young Comedians Special! Once again this prop flailing, guitar swinging comedy madman returns to take the MainStreet on another hilarious ride to the outer limits of comedy!

DAVID NASTER, June 16 & 17—It's high energy, rapid fire observational jabs and stabs with yet another top notch circuit headliner!

JUDY TENUTA, June 20 & 21—The last time the Goddess blessed us with one of her oh, so brief visits, the shows were sold out a week in advance. So, once again, we suggest you get your tickets early for this Passion Flower performance. Reserved seating only!!!

JEFF ALLEN, June 23 & 24—This debut performance at The MainStreet features yet another fine young talent—this time our 'new addition' hails from the hot comedy grounds of Chicago! Jeff's unique and original observational style of humor spans everything from the personal to the topical and has made him a favorite at clubs across the country—join us as he becomes a favorite at ours as well!!!

RIC SCHRADER, June 30, July 1 & 2—One of the hot southern circuit's favorite sons whose approach to the stage can only be described as just a little beyond the left field fences of the outrageous!

OPEN MIKE every Tues.
NEW HEADLINE SHOWS every Wed. & Thurs.
NON-SMOKING SHOW every Wed.

HEYWOOD BANKS—June 7–10 JUDY TENUTA—June 20 & 21

MAINSTREET COMEDY Showcase

SHOW TIMES
Tues. 8:30
Wed. 8:30
Thurs. 8:30
Fri. 8:30 & 11:00
Sat. 8:30 & 11:00
Group Rates available
Discounts and Guest Passes not honored during special engagements.

314 E. Liberty, Ann Arbor (under Seva)
For more information & reservations call:
(313) 996-9080

1/2 HALF THE BUCKS FOR ALL THE YUKS!
This coupon entitles holder to ½ OFF full admission to any Wed., Thurs. show!
General admission seating available only, and excludes special engagements. One coupon per customer. Call for reservations!
(Don't forget—expires June 30, 1989)

2 TWO MUCH FUN FOR ONE!
This coupon entitles holder to one free admission with one full paid admission to any Fri., Sat. show!
General admission seating available only, and excludes special engagements. Call for reservations!
(Don't forget—expires June 30, 1989)
1

The Brecht Company
Presents

The Threepenny Opera

By

Bertolt Brecht & Kurt Weill

June 16 to July 2

Thr., Fri. & Sat.	8:00 pm
Sundays	2:00 pm
Friday & Saturday	$10.00
Thursday & Sunday	$ 8.00
Student Rush	$ 2.00 off at the door
Preview June 15	$ 4.00

Residential College Auditorium
701 East University, Ann Arbor

Advance Tickets at the Michigan Theatre Box Office by calling 668-8397

For more information call 747-4354

This production made possible with a grant from Michigan Council For the Arts

The First Annual Old Village

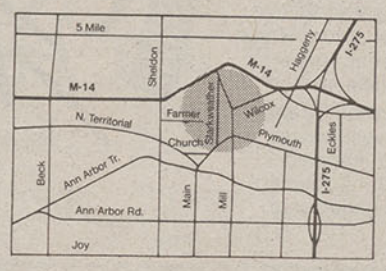
Arts Fest

Come celebrate the arts with us! Plymouth's historic Old Village is holding it's First Annual Old Village Arts Fest, Saturday and Sunday, **June 24 & 25**, and you're invited!

Art • Antiques • Crafts

Juried Shows • Street Booths
Street Performers • Face Painting • Family Fun!

M-14 east to Sheldon Road, South to Farmer or Ann Arbor Road to Lilley (Mill), North to Old Village



Also in June June 1-4 in Old Village

Artrain

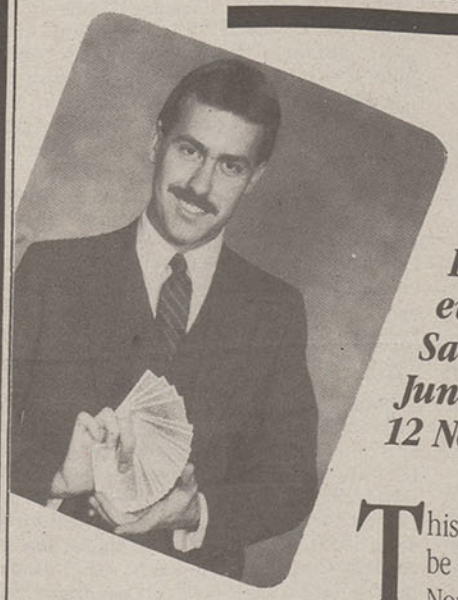
The only Museum on a Train visits Plymouth's Old Village on June 1-4. This year's exhibit is "Treasures of Childhood". For more information, call 455-5260.

For more information about Old Village and the Arts Fest, call 455-7011.

HUMANE SOCIETY OF HURON VALLEY
Benefit Performances
Saturday, June 3
12 Noon, 1 PM, 2 PM and 3 PM

North Campus Plaza
PRESENTS

A SUMMER OF MAGIC



Featuring master illusionist Christopher Carter

Performing Free every Summer Saturday from June 3 to July 22 12 Noon to 3 PM

This year, summer promises to be more magical than ever at North Campus Plaza. Join us every Saturday as award-winning illusionist Christopher Carter presents his own unique brand of magic. This popular entertainer has been lauded by audiences and fellow magicians alike for his amazing sleight of hand, including his specialty: sawing an audience member in half!

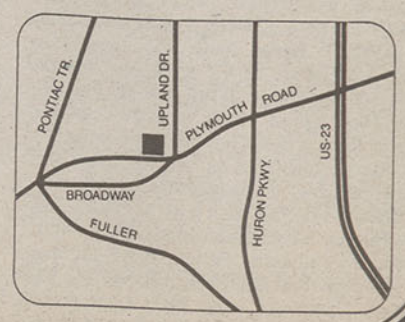
And after the show be sure to stop in the courtyard, where renowned caricaturist Walt Griggs will be on hand to capture your personality on paper.

"A ballet of sleight of hand..."

— *Linking Ring Magazine*, official publication of the International Brotherhood of Magicians

Don't miss out on this great summer entertainment. Come to North Campus Plaza. And let the magic begin.

NORTH CAMPUS PLAZA
Plymouth Road at Upland Drive
663-8000



EVENTS AT A GLANCE

A capsule guide to selected major events in June. For full details, see listings under the appropriate date in June Events, beginning on page 83.

For film reviews, including a couple of first-run films, see Flicks, page 69. Exhibits at Galleries & Museums are listed on page 73, and Music at Nightspots on page 77.

Classical & Religious Music

- Ann Arbor Recorder Society, June 7
- Cassini Ensemble, June 10
- First Presbyterian Church/Ann Arbor Chamber Orchestra, June 11
- Pianist Gail Davis Barnes, June 25
- Violinist Junko Kaji, July 2

Comedy

- Mario Cantone, June 2 & 3
- Heywood Banks, June 7–10
- David Nastor, June 16 & 17
- Judy Tenuta, June 20 & 21
- Jeff Allen, June 23 & 24
- Ric Schrader, June 30 & July 1

Festivals, Fairs, & Shows

- Chelsea Painters Show & Sale, June 3 & 4
- Golden Age Showcase "Creativity in the Golden Years," June 3 & 4
- Spring into Summer Party, June 3
- Potters' Guild Spring Sale, June 4
- Bryant Community Fun Festival, June 10
- "A Taste of Ann Arbor," June 18
- Annual Rose Show, June 18
- Ann Arbor Summer Festival, June 23–July 15

Ethnic & Traditional Music

- The Ethnic Connection (klezmer), June 11
- Doc Watson (folk/country), June 17
- June Tabor (English folk), June 20

Lectures & Readings

- Poets Jim Gustafson & Mick Vranich, June 6
- Green witch Susun Weed, June 9
- Human development theorist Joseph Chilton Pearce, June 11
- Acupuncturist Michael Andrew Vincent, June 23
- Poets Arwulf Arwulf & Marc Taras, June 30 & July 1

Family & Kids

- Mixer Playground Construction, June 3 & 4 and 10 & 11
- Washtenaw Area Council for Children Teddy Bear Concert, June 3
- "Maria & Luis in Songs from Sesame Street," June 4
- Ming the Magnificent, June 16 & 19
- Kelly-Miller Brothers Circus, June 23–25
- Safety Town, June 26–July 7

Conferences & Forums

- Senior Law Day, June 3

Plays

- "Riffs: A Theater & Blues Cabaret" (Performance Network), June 1, 7, & 8
- "Submarines"/"Weltschmerz" (Kerrytown Concert House), June 1–3
- "The Miss Firecracker Contest" (Community High School), June 8, 10, & 15–17
- "The Great Coarse Acting Show" (Ypsilanti Players), June 9 & 10
- "Au Revoir, Ann Arbor" (Barrier Free Theater), June 9–11
- "Greater Tuna" (EMU Players), June 9–11 & 15–17
- "The Three Wishes" (Young Peoples Theater), June 10 & 11, 17 & 18, and 24 & 25
- "Play It Again, Sam" (Ann Arbor Civic Theater), June 14–17
- "The Threepenny Opera" (The Brecht Company), June 16–18, 23–25, 29, & 30
- "The Waynesville Trilogy, Parts 1 & 2" (Performance Network), June 16–18 & 22–25
- "The Sign in Sidney Brustein's Window" (Ann Arbor Civic Theater), June 23–25
- "New American Musical Theater" (Peninsula Productions/New York University), June 29–July 2
- "The Emperor & the Kite" (Wild Swan Theater), June 24 & 25

Pop, Rock, Blues, & Jazz

- Ron Thompson & the Resistors (rockabilly), June 5
- Urge Overkill (rock 'n' roll), June 7
- Kenny Neal (blues), June 7
- Bluegrass & Strawberry Festival, June 9–11
- Nanci Griffith (singer-songwriter), June 9
- Juanita McCray (blues), June 10
- Mamou (Cajun rock 'n' roll), June 13
- Frog Island Zydeco, Blues & Jazz Festival, June 23 & 24
- Mel Torme (jazz singer), June 24
- The Nylons (a cappella), June 28
- Terrance Simien (zydeco), June 29 & 30
- Al Hirt (jazz trumpeter), June 30
- The Dynatones (rock 'n' roll), July 1

This year's Frog Island Festival has been expanded to two whole days of zydeco, blues, and jazz music. Performers include (clockwise from top left) Queen Ida, who appears with the Bon Temps Zydeco Band; Detroit-based singer Geri Allen and her nationally acclaimed trio; Detroit's big-band dance ensemble, the Sun Messengers; and hard-belting blues singer Marcia Ball. It all takes place at Frog Island Field, Fri. & Sat., June 23 & 24.

Films

- Ann Arbor Silent Film Society, June 4 & 25

Dance & Multimedia

- Jessica Fogel, June 1, 5, & 7
- Intersect Dance Theater, June 1–4
- Magician Christopher Carter, June 3, 10, 17, & 24
- Sylvia Studio of Dance/Ann Arbor Civic Ballet, June 11
- Galapagos, June 23
- Lar Lubovitch Dance Company, June 26
- Performance artists Satori Circus, Mary Converse, & Bradley Rubenstein, June 27–29
- Molissa Fenley, Doug Varone, & Peter Sparling, July 1

Miscellaneous

- Michigan Historical Museum Bus Tour, June 10
- School Board Elections, June 12
- Leonard vs. Hearns closed-circuit telecast, June 12
- Waterloo Hunt Club horse shows, June 17 & 18 and June 27–July 2
- Entertainment Spectacular for Seniors, June 17
- Ann Arbor Women's Golf Tournament, June 27–30
- Domino's Antique & Classic Automobile Auction, July 1 & 2

CLASSIC TEXTURES
BRILLIANT PATTERNS

University Musical Society – 111th Season
Ann Arbor

111TH ANNUAL CHORAL UNION SERIES
Hill Auditorium

Detroit Symphony Orchestra
Gunther Herbig, conductor
James Galway, flutist
Sunday, Oct. 1, 4:00 p.m.

Atlanta Symphony Orchestra
Yoel Levi, conductor
Joshua Bell, violinist
Thursday, Oct. 12, 8:00 p.m.

Pinchas Zukerman, violinist
Marc Neikrug, pianist
Friday, Oct. 27, 8:00 p.m.

Orchestre de la Suisse Romande
Armin Jordan, conductor
Martha Argerich, pianist
Thursday, Nov. 2, 8:00 p.m.

Samuel Ramey, bass
Monday, Nov. 27, 8:00 p.m.

Warsaw Philharmonic
Kazimierz Kord, conductor
Zoltan Kocsis, pianist
Wednesday, Feb. 7, 8:00 p.m.

Maurizio Pollini, pianist
Friday, Mar. 9, 8:00 p.m.

Moscow Philharmonic Orchestra
Dmitri Kitaenko, conductor
Vladimir Krainer, pianist
Saturday, Mar. 17, 8:00 p.m.

Baltimore Symphony Orchestra
David Zinman, conductor
Isaac Stern, violinist
Sunday, Mar. 25, 8:00 p.m.

Murray Perahia, pianist
Saturday, Apr. 14, 8:00 p.m.

AMERICAN CONTEMPORARY DANCE FESTIVAL
Five Concerts in Lydia Mendelssohn Theater and Power Center

Dana Reitz, Leslie Friedman/ Dance, Tim Wengerd and Peter Sparling, and the Bebe Miller Dance Company.
Monday, Mar. 12 – Friday, Mar. 16, 8:00 p.m.

MICHIGAN MOZARTFEST

Mozart's Fortepiano Concertos: A Festival and Symposium
Roger Norrington, conductor
Thursday, Nov. 16 – Saturday, Nov. 18, 8:30 p.m.
Three Concerts in Rackham Auditorium

27TH ANNUAL CHAMBER ARTS SERIES
Rackham Auditorium

Chanticleer
Sunday, Oct. 15, 8:00 p.m.

Vienna Chamber Philharmonic
Claudius Traunfellner, conductor
Nigel Kennedy, violinist
Sunday, Oct. 22, 4:00 p.m.

Kazuhito Yamashita, guitarist
Monday, Nov. 6, 8:00 p.m.

Aulos Ensemble
Monday, Dec. 11, 8:00 p.m.

Stuttgart Chamber Orchestra
Leon Fleisher, conductor
John O'Conor, pianist
Friday, Feb. 16, 8:00 p.m.

Borodin String Quartet
Sunday, Feb. 25, 4:00 p.m.

Thomas Allen, baritone
Wednesday, Mar. 21, 8:00 p.m.

Concerto Soloists of Philadelphia
Marc Mostovoy, conductor
Sunday, Apr. 22, 4:00 p.m.

CHEERS! SAMPLER SERIES
Power Center and Hill Auditorium

New England Ragtime Ensemble
Gunther Schuller, director
Saturday, Oct. 28, 8:00 p.m.
Power Center

New York City Opera National Company
Puccini's "La Boheme"
Sunday, Feb. 18, 8:00 p.m.
Power Center

American Contemporary Dance Festival Final Concert
Friday, Mar. 16, 8:00 p.m.
Power Center

Academy of St. Martin-in-the-Fields
Iona Brown, violinist and director
Sunday, Apr. 1, 8:00 p.m.
Hill Auditorium

The King's Singers
Saturday, Apr. 28, 8:00 p.m.
Hill Auditorium

Social events hosted by the Cheers! group will surround many of these performances. The Cheers! group is a membership organization of UMS supporters interested in exploring and introducing newcomers to the performing arts. Call 764-8489 for more information.

19TH ANNUAL CHOICE SERIES
Power Center and Hill Auditorium
Choose three or more events to make a series

New England Ragtime Ensemble
Gunther Schuller, director
Saturday, Oct. 28, 8:00 p.m.
Power Center

Handel's "Messiah"
University Choral Union
Ann Arbor Symphony Orchestra
Donald Bryant, conductor
Saturday, Dec. 2, 8:00 p.m.
Sunday, Dec 3, 2:00 p.m.
Hill Auditorium

"Donald Bryant Tribute Concert"
Sunday, Jan. 14, 8:00 p.m.
Hill Auditorium

Kodo
Friday, Jan. 26, 8:00 p.m.
Saturday, Jan. 27, 8:00 p.m.
Power Center

Hungarian State Folk Ensemble
Wednesday, Jan. 31, 8:00 p.m.
Hill Auditorium

St. Olaf Choir
Kenneth Jennings, director
Saturday, Feb. 3, 8:00 p.m.
Hill Auditorium

New York City Opera National Company
Puccini's "La Boheme"
Saturday, Feb. 17, 8:00 p.m.
Sunday, Feb. 18, 2:00 & 8:00 p.m.
Power Center

American Contemporary Dance Festival Final Concert
Friday, Mar. 16, 8:00 p.m.
Power Center

Academy of St. Martin-in-the-Fields
Iona Brown, director
Sunday, Apr. 1, 8:00 p.m.
Hill Auditorium

The Feld Ballet
Wednesday, Apr. 4, 8:00 p.m.
Thursday, Apr. 5, 8:00 p.m.
Power Center

Jim Cullum Jazz Band
William Warfield, narrator
A jazz transcription of "Porgy & Bess"
Saturday, Apr. 7, 8:00 p.m.
Power Center

The King's Singers
Saturday, Apr. 28, 8:00 p.m.
Hill Auditorium

CHAMBER MUSIC OVERTURE

Guarneri String Quartet
Saturday, Oct. 7, 8:00 p.m.
Rackham Auditorium

ENCORE

Encore members receive priority seating through June 1 including available seating upgrades!

For over 20 years, Encore members' contributions have supported the UMS, helping to make possible this 111th season. Besides the many benefits of membership such as priority seating and advance ticket sales, Encore offers you the opportunity to become involved and entertained through volunteer activities and social events.
For more information call 764-8489.

SUBSCRIBER BENEFITS

Subscribers:
- automatically receive renewal notices for UMS Series to Choral Union or Chamber Arts
- may order any number of Choice events now
- receive the best available seating ahead of single ticket buyers
- save money – up to 19% of single ticket costs
- can order Guarneri String Quartet tickets now
- receive discounts with the UMSCard – your ticket to savings on records, tapes, C.D.s and dinners!

Series renewals are accepted through June 1.

Call our Burton Tower ticket office for a free brochure

(313) 764-2538

Mon.–Fri. 9–4:30, Sat. 9–noon
Burton Memorial Tower
Ann Arbor, MI 48109

SERIES TICKETS AVAILABLE NOW!

(313) 764–2538

JUNE EVENTS

We want to know about your event!

Who to write to:
Mail press releases to John Hinchey, Calendar Editor, Ann Arbor Observer, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information.

What gets in?
With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for July events should arrive by June 19th.

Next month's deadline:
All appropriate materials received by June 19th will be used as space permits; materials submitted later may not get in.

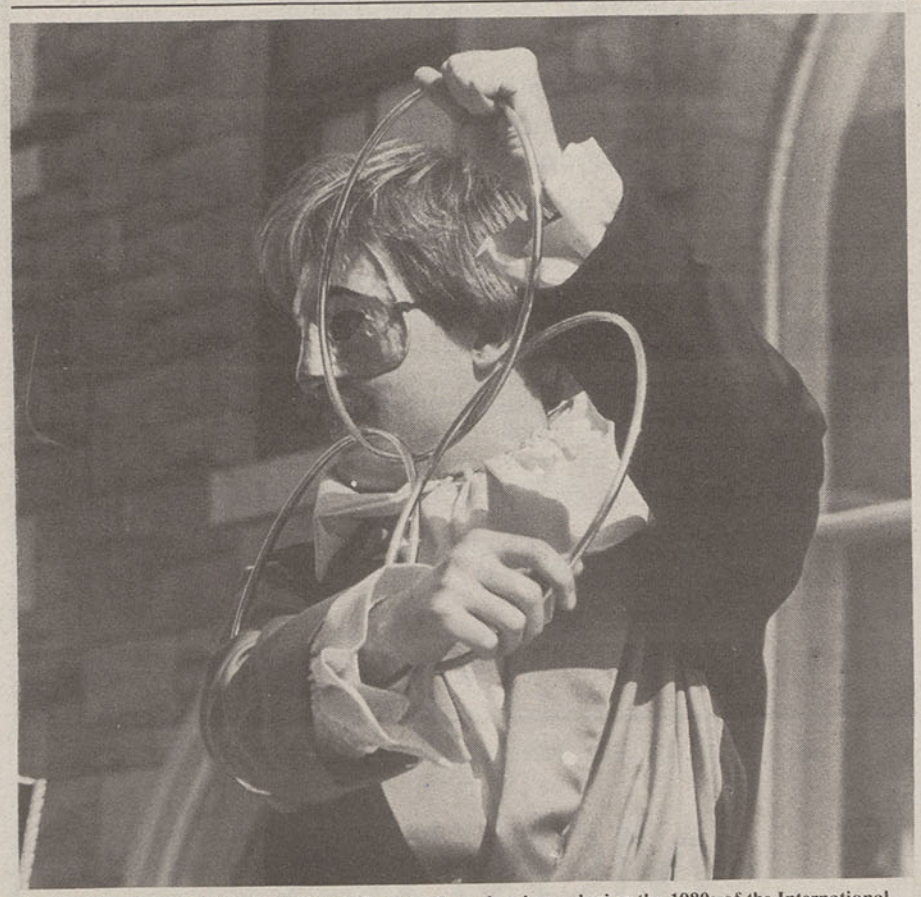
★ *Denotes no admission charged.*

FILM SOCIETIES on and off campus

Basic info:
Tickets $2.50 (double feature, $3.50) unless otherwise noted.

Abbreviations for film societies:
Alternative Action Film Series (ACTION)—662-6597. **Ann Arbor Film Cooperative (AAFC)**—769-7787. **Cinema Guild (CG)**—994-0027. **Cinema 2 (C2)**—665-4626. **Eyemediae (EYE.)**—$3. 662-2470. **Hill Street Cinema (HILL)**—$2 (Sat., $2.50). Double feature is always $3. 663-3336. **Mediatrics (MED)**—$2.50 (double feature, $3). 763-1107. **Michigan Theater Foundation (MTF)**—$4 (children, students, & seniors, $3.50; MTF members, $2.50). 668-8397. **Silver Screen (SS)**—$2 for single and double features. 487-3045.

Abbreviations for locations:
AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **AH-A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Green Auditorium, Hillel Foundation, 1429 Hill St. **Lorch**—Lorch Hall (Old Architecture Building) at Tappan and Monroe. **Mich.**—Michigan Theater, 603 E. Liberty. **MLB**—Modern Languages Building, E. Washington at Thayer. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—U-M Undergraduate Library Multi-Purpose Room.



Award-winning magician Christopher Carter—the only winner during the 1980s of the International Brotherhood of Magicians' coveted Originality Trophy—performs free magic shows every Saturday in June at North Campus Plaza.

1 THURSDAY

★ **Jessica Fogel Dance Concert: Michigan Council for the Arts.** Also, June 5 & 7 (different times and locations). U-M dance professor Fogel performs a new dance she commissioned from New York choreographer Daniel McCusker. The work draws imagery from the nationally renowned poems of MSU writer-in-residence Diane Wakoski. Based on themes of separation and loss, the solo is set to the music of turn-of-the-century Parisian composer Erik Satie. Also on the program are postmodern solos choreographed by Fogel, including the highly praised "Woman with a Pearl Drop Earring," based on Jan Vermeer's paintings; "Perennial," set to Charles Ives's enigmatic music; and a comic dance entitled "Chanticleer." A discussion/question-and-answer period follows each work.

A founding member and co-director of Ann Arbor Dance Works, Fogel has performed with a variety of choreographers, including Phoebe Neville, Andrew DeGroat, Hannah Kahn, and Janet Soares. Last year, she received the Michigan Dance Association's Choreographer's Award. *1 p.m., Burns Park Center, 1320 Baldwin. Free. 763-5460.*

★ **Thursday Lunch Bunch: Jewish Community Center.** Every Thursday. A weekly program on topics of interest primarily to seniors. Today: Matthaei Botanical Gardens associate director Patricia Hopkinson discusses **"The Botanical Gardens Throughout the Seasons."** The main program each week is preceded at 11:15 a.m. by exercise for seniors led by Tomas Chavez of the Washtenaw County Parks and Recreation Commission, and at 12:30 p.m. by a homemade kosher dairy lunch ($3). All invited. *1:15 p.m., Jewish Community Center, 2935 Birch Hollow Drive (off Stone School Rd. south of Packard). Free. 971-0990.*

"Alaska": Michigan League American Heritage Night. Every Thursday features food from a different part of the U.S. This week's cafeteria-style dinner features traditional recipes from Alaska. Also this month: recipes from the **"Pennsylvania Dutch"** (June 8), **"Native America"** (June 15), **"Hawaii"** (June 22), and the **"Chesapeake Bay and Tidewater Area"** (June 29). *4:30-7:30 p.m., Michigan League Cafeteria. $6-$7 average cost for a full meal. 764-0446.*

★ **"Freedom Rides Again": Ann Arbor Center for Independent Living.** Every Thursday. All invited to help plan "The New Freedom Ride," a July 7 ride/march led by state senator Lana Pollack and others in support of the Americans with Disabilities Act, scheduled for consideration by Congress in July. *5:30-7 p.m., AACIL office (behind Perry Drugs in the Georgetown Mall), 2568 Packard Rd. Free. Wheelchair accessible. 971-0277 (voice), 971-0310 (TDD).*

★ **"Freedom on the River": Ann Arbor Parks Department.** Every Tuesday & Thursday (5:30-8 p.m.) and Sunday (4-7 p.m.). Recreational rowing program for the mobility-impaired. Open to quadriplegics, paraplegics, amputees, and people with spina bifida or traumatic brain injury. *5:30-8 p.m., Argo Park livery, Longshore Drive. Free. For information, call Corinne at 663-5776.*

★ **Cross Country Training Ride: Ann Arbor Velo Club.** Every Thursday. Coached training ride, 35-65 miles (two to three hours), on country roads west of Ann Arbor for bicycle racers of all abilities. These fast-paced rides focus on group riding skills, endurance, and sprinting. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. *6 p.m., Barton Park, Huron River Dr. (one mile west of N. Main). Free. 761-1603.*

★ **Annual Picnic: Huron Hills Lapidary & Mineral Society.** A chance to meet and socialize with local rock hounds. Also, rock displays by club members and silent auction of crystals from an asbestos mine in Canada. Bring meat to grill and a dish to pass. Beverages provided. All invited. *6:30 p.m., 227 Barton Shore Drive. Free. For directions, call 665-5574.*

★ **All-Comers' Meet: Ann Arbor Track Club.** Every Thursday. Athletes of all abilities and ages are welcome. Events vary from week to week and include distance, sprint, and relay races, along with several field events. *7-8:30 p.m., Pioneer High School Track, 601 W. Stadium at S. Main. Free. 663-9740.*

★ **New Member Orientation: Packard People's Food Co-op.** Every Saturday (noon-1 p.m.) and Thursday (7-8 p.m.). Program to familiarize new and prospective members with the Co-op. All invited. *7-8 p.m., 740 Packard. Free. 761-8173.*

Weekly Meeting: Toastmasters. Every Thursday. Members give speeches and are critiqued by their audience. A good opportunity to develop confidence in speaking publicly. Free to visitors. Refreshments available. *7-9 p.m., Denny's, 3310 Washtenaw (just east of Huron Pkwy.). Dues: $36 a year (after a one-time nonrefundable fee of $30). 971-8861.*

★ **"Guerilla Media: Using the Media for Social Change": Interfaith Council for Peace and Justice/Coalition for Arms Control.** Showing of video on media genius/social activist Tony Schwarz, who presents his ideas on manipulating radio and TV to work for social change. Refreshments. *7 p.m., Canterbury House, 218 N. Division. Free. 663-1870.*

★ **Scottish Country Dancing.** Every Thursday. Instruction for intermediate-level dancers in a wide range of traditional and contemporary Scottish dances, followed by social dancing. (For information about beginning instruction, call 996-0129.) *7:30-9:30 p.m., Forest Hills Cooperative Social Hall, 2351 Shadowood (off Ellsworth west of Platt). Free. 769-4324.*

"Riffs: A Theater and Blues Cabaret": 2nd Annual Performance Network Spring Benefit. Also, June 7 & 8. An all-star cabaret featuring local actors and musicians. Developed improvisationally by Ann Arborite Nina Moore, the onstage action is set in a utopian blues bar, where the customers reveal themselves in short monologues and scenes. Interspersed with musical performances, the dramatic vignettes explore the increasingly compulsive and reflexive behavior of today's panicky "Just Say No" society. The actors are Jeff Asch, Jody Carlson, Norman Grant, Kellie Henderson, David Salowich, Jon Smeenge, and Anne M. Stoll. The musical lineup varies each night. Musical performers scheduled during the run of the show include Tracy Lee Komarmy, Steve Nardella, Jakson Spires, Dave Picard, Chris Casello, Pete Ferguson, Andy & Fred Klein, John Razz, and Dave Morris. Followed by a dance party with the local blues band Fully Loaded (tonight), the Johnny Yard Dog Blues Band from Detroit (June 7), and the local blues band Idyll Roomers (June 8). *8 p.m., Performance Network, 408 W. Washington. Tickets $9 by reservation and at the door. 663-0681.*

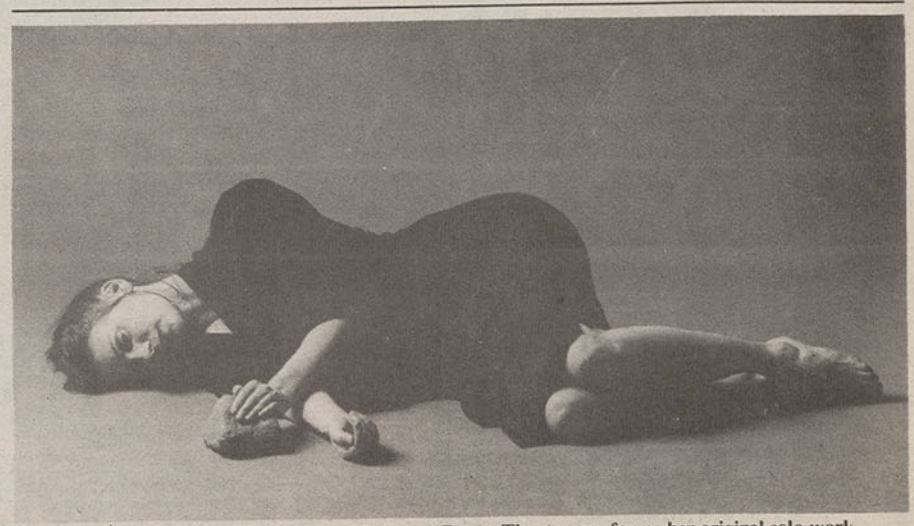
"Submarines" and "Weltschmerz": Kerrytown Concert House. Also, June 2 & 3. Two one-act plays by U-M grad Dan Plice, an intern at the Circle Repertory Company Theater in New York this season. Winner of the 1989 Hopwood Award for Major Drama, "Submarines" alternates dialogue scenes with soliloquies to explore the lives of three young roommates physically attracted to one another. In "Weltschmerz," a man troubled by the ills of the world finds himself unable to venture from his home, even though home offers no escape from increasingly invasive nightmares. Alice Morin directs a cast that includes Eric Fenlauer, David Wilcox, Melissa Zafarana, Keith Fenton, Jennifer King, Amy Raasch, Kabin Thomas, and Eva Van Leer. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $8 (assigned seating, $10). Reservations suggested. 769-2999.*

"Language of Other Planets": Intersect Dance Theater. Also, June 2-4. Intersect Dance Theater co-director Ariel Weymouth-Payne presents an original solo work blending choreography, drama, music, and sculpture. The dancer moves in a context shaped both by taped singing and speaking voices and by a set of etched aluminum panels that mutates from a cell into a desert landscape. Original music by Dana Newhouse, and set design by Pat Boinest Potter, a sculptor from Alabama. *8:30 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets $8 (students & seniors, $6) at the door only. 1-348-0668.*

MainStreet Comedy Showcase. Headliner to be announced. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996-9080.*

FILMS

MTF. "Out Cold" (Malcolm Mowbray, 1989). Also, June 2 & 3. John Lithgow, Teri Garr, Randy Quaid. Mich., 7:30 p.m. **"Salaam Bombay!"** (Mira Nair, 1989). A homeless young country boy struggles to survive in the streets of Bombay. Bengali, subtitles. Mich., 9:30 p.m.



Ariel Weymouth-Payne, co-director of Intersect Dance Theater, performs her original solo work "Language of Other Planets," which blends choreography, drama, music, and sculpture. At Trueblood Theater, Thurs.-Sun., June 1-4.

THE *League* *Buffet*

AMERICAN HERITAGE NIGHTS

Featured Cuisines in June

ALASKA
June 1
Prospector's stew, spinach & crab stuffed sole, braised chicken & diced apples, fresh ham with currant glaze, braised lamb steaks, grilled salmon steak, prime rib.

PENNSYLVANIA DUTCH
June 8
Roast chicken with brandied peaches, trout in the Dutch style, schnitzel meat, ham with green beans, Dutch brisket with braised onions, baked filet of sole, prime rib.

NATIVE AMERICA
June 15
Maple roast turkey with cornbread stuffing, herb stuffed trout with vegetables, stewed rabbit with corn marbles, Juniper beef steak with mushrooms, Zuni chili in tortilla bowls, baked filet of sole, prime rib.

HAWAII
June 22
Crisp broccoli & beef, butter baked mahi mahi filet, double glazed fresh ham, sweet & sour shrimp with rice, chicken luau, baked filet of sole, prime rib.

CHESAPEAKE BAY & TIDEWATER AREA
June 29
Ham stuffed with cornbread & greens, mugwump in a hole, Baltimore corned beef with horseradish sauce, pan fried chicken, filet of haddock, prime rib.

THURSDAY DINNER
4:30-7:30
Live piano music

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Sun. dinner 11:30 a.m.-2:15 p.m.

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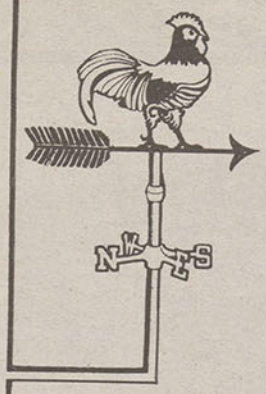

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2 FRIDAY

"Tables & Tea": Ann Arbor Women's City Club. Area businesses, clubs, and individuals decorate 36 tables in various tea themes, including a "Country Lunch," "At the Beach," "A Victorian Tea," and "Roses and Ribbons." Proceeds go to various Women's City Club projects. *10 a.m.-4 p.m., Women's City Club, 1830 Washtenaw. $5. 662-3279.*

★ **"Womyn's Afternoon Tea": Women's Crisis Center/U-M Lesbian Programs Office.** Every Friday. All women invited to this happy hour alternative for meeting and socializing with other women. *5:30-7 p.m., First Congregational Church, 218 N. Adams at Emmet, Ypsilanti. Free. 482-2000, 485-2310.*

★ **Mack School Ice Cream Social: Mack School PTO.** An ice cream social on a grand scale, widely reputed to be the best one in town. Highlights include a dunk tank with celebrity dunkees, face painting, kiddie games with prizes, performing clowns, and food galore. This is the school's biggest annual fundraiser, as well as a special neighborhood event. *5:30-7:30 p.m., Mack School, 920 Miller at Brooks. Free admission. 994-1949.*

★ **Ice Cream Social: Pittsfield School PTO.** Features a cake walk, games for kids, a hot-air balloon, a performance by the award-winning Community High Jazz Band, and lots of food. Also, display of vehicles from the city's fire, police, utilities, and transportation departments, along with an ambulance, a marine unit boat, and an Ecology Center recycling truck. *5:30-7:30 p.m., Pittsfield School athletic field, 2543 Pittsfield Blvd. Free admission. 994-1964.*

Classic Rock 'n' Roll Party: U-M Mott Children's Hospital Week. Dancing to vintage 50s rock 'n' roll by Moose and da Sharks, a popular oldies band from Detroit. Also, silent auction of round-trip airfare for two to Paris and other donated items, and drawing for two round-trip tickets to anywhere Northwest Airlines flies in the U.S. Proceeds to benefit U-M Mott Children's Hospital. *5:30-7 p.m. (cocktails & buffet-style dinner), 7-11:30 p.m. (dancing), Radisson Resort & Conference Center Ballroom, 1275 Whittaker Rd. (south of I-94 at exit 183), Ypsilanti. Tickets $15 in advance at Moe Sport Shop, 711 N. University, and the U-M Hospital gift shop. For information or to charge by phone, call 763-7704.*

★ **"Thank God It's Friday Ride": Ann Arbor Bicycle Touring Society.** Every Friday. 20-mile moderate-paced ride. *6 p.m., Abbot School, 2670 Sequoia Pkwy. (off Maple one block south of Miller). Free. 996-9461, 994-0044.*

★ **Brothers Coffeehouse.** Also, June 16. A casual, comfortable occasion for socializing among gay men. *8 p.m., Guild House, 802 Monroe. Free. 763-8899.*

★ **International Folk Dancing: U-M Folk Dance Club.** Instruction in Balkan, European, and Middle Eastern line and circle dances (8-9 p.m.), followed by open request dancing. Beginners welcome; no partner necessary. *8-11 p.m., Michigan Union Anderson Room. Free. 663-3885.*

★ **Spring Concert: Community High School Dance Body.** Also, June 3. Original dances choreographed and performed by Community High advanced dance students. Also, CHS dance teacher Deborah Sipos performs two of her own pieces. *8 p.m., Community High School Craft Theater, 401 N. Division at Lawrence (parking available behind the school in the lot off N. Fifth Ave./Detroit St.). Free, but donations are accepted. 994-2021.*

"Submarines" and "Weltschmerz": Kerrytown Concert House. See 1 Thursday. 8 p.m.

"Language of Other Planets": Intersect Dance Theater. See 1 Thursday. 8:30 p.m.

Mario Cantone: MainStreet Comedy Showcase. Also, June 3. This New York City actor-comedian is known for his fast-paced, hyperkinetic humor, usually projected into a variety of hysterical dramatic vignettes, off-center characters, nutty voices, and savagely satiric impressions. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for late show only) cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. Every Friday and Saturday. Improvisational comedy competition between two four-member teams. The ten-member troupe, which also includes a referee and an organist, is the first Michigan franchisee of the Milwaukee-based Comedy Sportz. Alcohol is served. *8:30 p.m., 214 N. Main (above the Old Heidelberg Restaurant). $6. 995-8888.*

Dance Jam: People Dancing Studio. Also, June 16. Dancing to an eclectic mix of taped music, from rock

'n' roll and Motown to African, reggae, and New Age music. Also, occasional live music presentations. An alternative to the bar scene for people who love to dance. Smoke-free, no alcohol. Dance barefoot, or bring dancing shoes. Come with or without a dance partner; children welcome. *Begins 10 p.m., People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 996–2405.*

FILMS

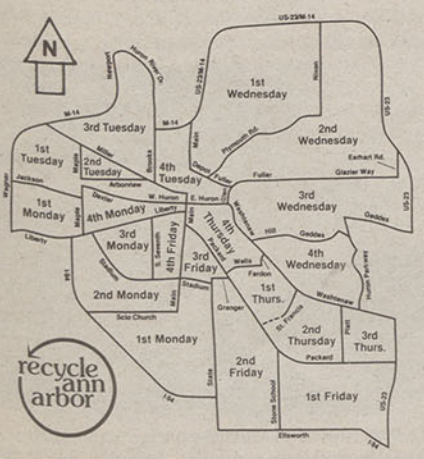
AAFC. "This Strange Passion" (Luis Bunuel, 1952). Suspense thriller influenced by Hitchcock's "Vertigo." Spanish, subtitles. MLB 3; 7 p.m. **"Wuthering Heights"** (Luis Bunuel, 1953). Visually striking version of Bronte's classic. Spanish, subtitles. MLB 3; 9 p.m. **CG. "Beat the Devil'** (John Huston, 1954). Humphrey Bogart, Jennifer Jones, Gina Lollabrigida. MLB 4; 7:30 p.m. **"Some Like It Hot"** (Billy Wilder, 1959). Jack Lemmon, Tony Curtis, Marilyn Monroe. MLB 4; 9:15 p.m. **MTF. "Intermezzo"** (Gregory Ratoff, 1939). Also, June 3. Leslie Howard, Ingrid Bergman, Edna Best. Mich., 7 p.m. **"The Accidental Tourist"** (Lawrence Kasdan, 1989). Also, June 3. William Hurt, Kathleen Turner, Geena Davis. Based on Anne Tyler's novel. Mich., 8:30 p.m. **"Out Cold"** (Malcolm Mowbray, 1989). Also, June 3. John Lithgow, Teri Garr, Randy Quaid. Mich., 10:45 p.m.

3 SATURDAY

★**Mixer Playground Construction: Ann Arbor Parks Department.** Every Saturday and Sunday through June 11. All invited to help with the barrier-free playground at Fuller Park being built as a memorial to Scott Mixer and his daughter, Sally, Ann Arbor residents who were killed by a drunk driver last summer. The playground, designed by a group of 75 volunteers working with city landscape architects, is being financed by $13,900 in donations and $20,000 from the city parks development millage. (A scale model is on display on the 5th floor of City Hall.) Volunteers of all skill levels are welcome; construction experience is not necessary. Tools, materials, food, and child care provided. Event T-shirts are for sale. *7:30 a.m.–8 p.m., Fuller Park, 1519 Fuller Rd. Free. Food and tool donations are welcome. 994–2780.*

★**Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced (20 miles) and moderate/fast-paced (40 miles) rides to the Dexter Bakery. A very popular ride. **Note:** Riders should be prepared to take care of themselves on all AABTS rides. Carry a water bottle, a spare tire or tube, a pump, change for a phone call, and snacks. *8:30 a.m. Meet at Wheeler Park, N. Fourth Ave. at Depot St. Free. For information about specific rides, call 455–3099 (today's ride), 663–4726 (June 10 ride), 971–1065 (June 17 ride), 995–2944 (June 24 ride), and 662–2257 (July 1 ride). For general information, call 994–0044.*

Map of recycling areas



To use Recycle Ann Arbor's free service, residents should place bundled newspapers, clean glass (sorted by color—metal rings need not be removed), flattened cans, household aluminum, and used motor oil on the curb in front of their houses by 8 a.m. on the collection date for their area. Recycle Ann Arbor services only those homes and apartments that have regular curbside trash pickup. Material should be clearly marked "For Recycle Ann Arbor." For information, call 665–6398.

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Chicken Flautas
Tostadas
Hard Taco
Soft Taco
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Beef Quesadillas
Chimichangas
Stacked Enchilada with egg
Picadillo
Chicken Fajitas
Chicken Quesadillas
Chicken Flautas
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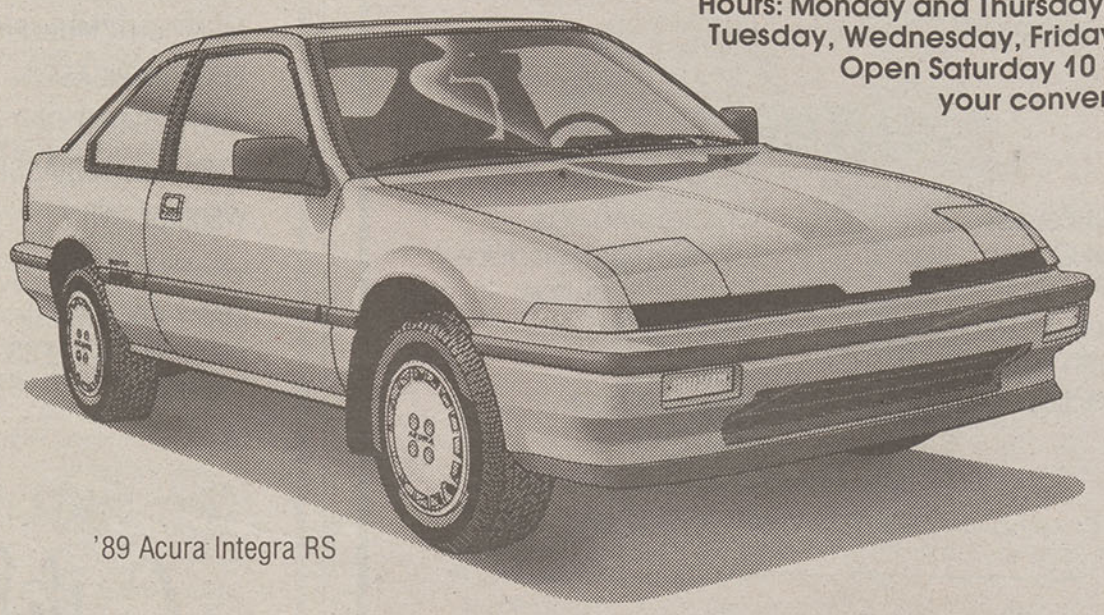

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★**Senior Law Day: Washtenaw Women Lawyers Association/Washtenaw County Bar Association.** A chance for area seniors to meet local attorneys and judges and learn about legal issues affecting them. Last year's inaugural Senior Law Day drew more than 100 seniors and was very enthusiastically received. The program includes several dramatized courtroom contests, enacted by local attorneys and older adults, involving guardianship, crimes affecting seniors, personal injury, and the dilemma of stopping medical treatment of the terminally ill. Also, a panel discussion by local attorneys on planning your own estate, employment discrimination, grandparent visitation rights, divorce issues, laws affecting senior citizens, and resolving disputes outside the courtroom. Breakfast (coffee & muffins) and lunch provided. *9:30 a.m. (registration), 10 a.m.–2:30 p.m., Washtenaw County Courthouse, S. Main at E. Huron. Free. Preregistration required; limited to 150 participants. To register, call Arlene Shock at 994–2476.*

★**16th Annual Art Show and Sale: Chelsea Painters.** Also, June 4. Watercolors, acrylics, oils, prints, drawings, and collages by members of this support group comprised of talented, serious painters, including many award-winning artists, from Ann Arbor and western Washtenaw County. Entertainment on both days features old-time music and swing favorites by **Betsy Beckerman** on hammered dulcimer, banjo, guitar, and vocals, and **Tom Wall** on keyboards, mandolin, guitar, and vocals. Also, today only, a performance by the **Skylark Trio** (3–4 p.m.), with Beckerman, Wall, and fiddler-guitarist Anne Jackson. Refreshments for sale. Rain or shine. A portion of the proceeds goes toward a medical scholarship. *10 a.m.–5 p.m., Chelsea Medical Center, 775 S. Main, Chelsea. Free admission. 484–0378.*

★**4th Annual Arts & Crafts Fair: Daylily Productions.** Also, June 4. Juried show of arts and crafts in various media by 75 artists from throughout the Midwest. Includes drawings, photography, pottery, wood crafts, hand-carved oak furniture, silk and dried flowers, teddy bears, quilts, baskets, handwoven rugs, and more. Food for sale. Tours of the restored 1844 Campbell-Ticknor farmhouse (adults, $1.50; youth ages 3–17, $.75; children under 3, free). *10 a.m.–5 p.m., Cobblestone Farm, 2781 Packard Rd. Free admission. 994–2928.*

Canoeing Instruction Clinic: Ann Arbor Parks Department. Also, June 10, 17, & 24. A popular means for individuals or families to learn basic canoeing techniques. One hour of instruction followed by an hour of practice on the Huron River. *10 a.m.–noon, Gallup Park livery. $7.50 (includes canoe & equipment). Preregistration encouraged. 662–9319.*

★**"Creativity in the Golden Years": Golden Age Showcase.** Also, June 4. Display and sale of arts & crafts by 60 Washtenaw County seniors ages 55 and older. Includes pottery, paintings, fabrics, woodworking, dolls and toys, and crocheted and knitted items, as well as such unusual items as trains, train whistles, small shaker boxes, papier mache masks and puppets, and Japanese embroidery. Entertainment today includes the Burns Park Pipers (10 a.m.), accordionist Eugene Schumann (2 p.m.), and the Humbugs, the Bach Elementary School chorus (3 p.m.). Also, clowns. *1–5 p.m., Domino's Farms Exhibit Hall, 30 Frank Lloyd Wright Dr. (off Earhart Rd. north of Plymouth Rd.). Free. 996–2835.*

Detroit poets Jim Gustafson (right) and Mick Vranich read their expansive, lyrical poems in the Ann Arbor Poetry Slam at the Old Heidelberg Restaurant, Tues., June 6.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. Every Saturday (both shows) and Sunday ("The Mars Show"). "Star Talk" is an audiovisual show about the constellations and planets currently visible in the sky. "The

Mars Show" is an audiovisual show, narrated by Patrick Stewart (who plays Captain Jean-Luc Picard in "Star Trek: The Next Generation"), about the history of our image of Mars, from mythology through the discoveries of the Challenger to speculations about future colonization. *10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show"), U-M Exhibit Museum, Geddes Ave. at N. University. $1.50 ("Star Talk"), $2 ("The Mars Show"). Children under 5 not admitted to "The Mars Show." 764-0478.*

Seven Lakes State Park Hike: Vintage Ventures. All adventurous persons age 50 or older invited on a seven-mile hike through this Fenton-area park. Followed by a tour of the Seven Lakes Winery and vineyard. *11 a.m. Meet in the Maple Village Shopping Center parking lot (near Golden Chef Restaurant) for directions. $3. 772-5666.*

★**"Growing and Saving Heirloom Seed Varieties": Project Grow.** Project Grow gardener and seed saver Dan Freidus explains how to save your own seeds from rare, interesting, and tasty varieties of vegetables, and how to find out about alternate (other than catalogs) sources of seeds. Also, some free "heirloom" bean seeds and other antique, non-hybrid vegetable seeds are available to take home and plant or to plant in Project Grow's demonstration garden. Dress for gardening. *11 a.m., Leslie Science Center, 1831 Traver Rd. Free. 996-3169.*

★**Krups "Plus" Coffeemakers: Kitchen Port.** A Krups representative demonstrates the new top-of-the-line models. *11 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

3rd Annual Teddy Bear Concert and Carnival: Washtenaw Area Council for Children. All kids are invited to come alone or with their teddy bears for a program of noncompetitive "peaceable games," face painting, entertainment by jugglers and clowns, and a concert by the Song Sisters, the popular local acoustic duo of Chris Barton and Julie Austin. Refreshments. Kids should dress casually and bring a blanket to sit on. Proceeds to benefit the Washtenaw Area Council for Children, a nonprofit agency working to prevent child abuse and neglect. *11 a.m., lawn in front of WACC office (former Freeman School), 3540 Dixboro Lane (off Dixboro north of Plymouth). Tickets $5 (children, $3) in advance at Herb David Guitar Studio and the WACC office, and at the door. 761-7071.*

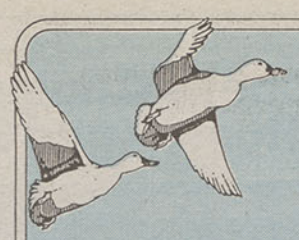
★**5th Annual Spring into Summer Party: Ann Arbor Domino's/Stadium Dairy Queen/ WIQB and WNRS Radio.** Carnival rides and games, including pony rides, kiddie rides, a mini ferris wheel, a dunk tank, and lots more. Musical entertainment by popular local groups to be announced and appearances by WIQB and WNRS DJs and other celebrities. Also, an auction of items donated by local merchants. Lots of food for sale. All proceeds benefit the U-M Mott Children's Hospital. This year's goal is $25,000. Rain or shine. *11 a.m.-6 p.m., Crisler Arena parking lot on W. Stadium. Free admission. 662-2881.*

★**"The Way of God: The Journey Home": Eckankar Center of Ann Arbor.** Also, June 17. All invited to join this discussion group to share their spiritual experiences. *Noon-1 p.m., Eckankar, room 32, Performance Network complex, 410 W. Washington. Free. 994-0766.*

★**Magician Christopher Carter and Caricaturist Walt Griggs: North Campus Plaza.** Every Saturday. The only winner during the 80s of the International Brotherhood of Magicians' coveted Originality Trophy, Carter has won several top prizes at magicians' competitions around the country. A Springfield, Illinois, native currently working on a Ph.D. in theater at the U-M, Carter today presents four 20-minute magic shows (noon, 1, 2, & 3 p.m.), highlighted by sawing an audience volunteer in half. On other Saturdays this month, he strolls around the North Campus Plaza courtyard performing magic between noon and 3 p.m. Also, local artist Walt Griggs is on hand to draw caricatures. You can have him draw your caricature for $5 (black & white) or $10 (color), or watch him draw for nothing. *Noon, North Campus Plaza, Plymouth Rd. at Upland. Free. (Today's magic shows are a benefit for the Humane Society; donations accepted.) 663-8000.*

"Plants for Man": Matthaei Botanical Gardens Conservatory Tour. Also, June 11 & 17. Docents lead a tour through the Conservatory's three houses, pointing out plants from around the world that provide many of our foods, fibers, drugs, and lumber. A maximum of thirty persons per hour are accepted, so preregistration is highly recommended. *1 & 2 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. $1 (children, $.50; seniors, $.75). For reservations, call 763-7061.*

★**Open House and Summer Workshop Registration: Young People's Theater.** A chance to learn



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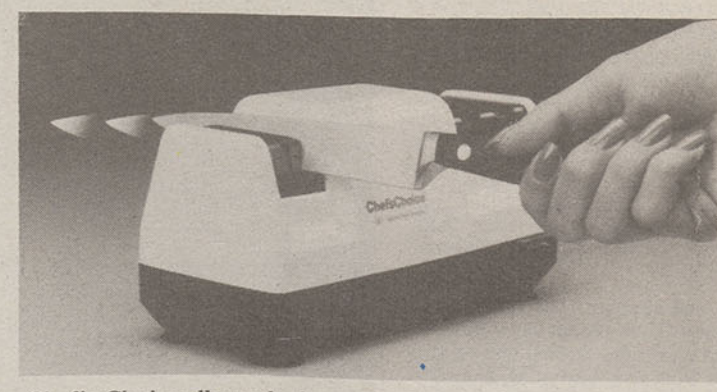

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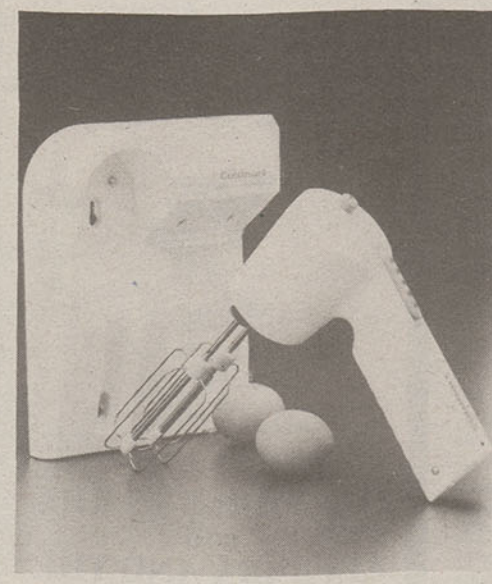

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about YPT's various programs and to sign up for one-week workshops on scene and monologue study, theater games, playwriting, and more. The workshops are taught by professional Michigan artists such as O. J. Anderson, Performance Network and Theatre Grottesco artistic staff members, and others. *1–4 p.m., Ann Arbor Civic Theater, 1035 S. Main St. Free admission. 996–3888.*

★**Weekly Meeting: Ann Arbor Go Club.** Every Saturday (2–7 p.m.) and Tuesday (7–11 p.m.). All invited to play the ancient Asian board game, known as Go in Japan, Wei-ch'i in China, and Paduk in Korea. Beginners welcome. *2–7 p.m., Mason Hall, room 1412. (Mason Hall is on the north side of the Fishbowl, at the west side of the Diag.) Free. 668–6184.*

Scholarship Tea: Sink Alumnae Group. Reception honoring Alva Gordon Sink, the widow of longtime University Musical Society director Charles Sink and an Ann Arbor resident for more than 70 years. Proceeds go to the Sink Alumnae Group's scholarships for U-M women students. *3–5 p.m., Michigan League Vandenberg Room. $20 donation. Reservations required. 761–7877.*

★**Observers' Night: University Lowbrow Astronomers.** Also, July 1. A chance to join local astronomy buffs for a look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. *8 p.m.–1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 434–5668.*

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. Also, July 1. Live music by the Ann Arbor String Band, with caller Don Theyken and/or Erna-Lynne Bogue. All dances taught; beginners welcome. No partner necessary. Bring a pair of shoes with clean soles to dance in. *8 p.m., Michigan Union Anderson Room. $4. 994–8004.*

Lisa Mari: Rainforest Action Network. Environmental songs from the 60s by this local folksinger who has released two LPs, "Cree Queen" and "Country Fresh Music." Followed by a ritual emphasizing human kinship with other living things. Proceeds to benefit the California-based Rainforest Action Network. *8–10 p.m., Guild House, 802 Monroe at Oakland. Donation. 662–3702.*

The quietly psychotic Heywood Banks performs song parodies, prop humor, and sight gags at MainStreet Comedy Showcase, Wed.–Sat., June 7–10.

★**Spring Concert: Community High School Dance Body.** See 2 Friday. 8 p.m.

"Submarines" and "Weltschmerz": Kerrytown Concert House. See 1 Thursday. 8 p.m.

"Language of Other Planets": Intersect Dance Theater. See 1 Thursday. 8:30 p.m.

Mario Cantone: MainStreet Comedy Showcase. See 2 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

AAFC. "La Notte" (Michelangelo Antonioni, 1961). Marcello Mastroianni, Jeanne Moreau. A day in the life of a disillusioned married couple. AH-A, 7 p.m. **"L'Avventura"** (Michelangelo Antonioni, 1961). Monica Vitti, Gabriele Ferzetti. Antonioni's visually stunning masterpiece exploring complex human behavior among the morally bank-

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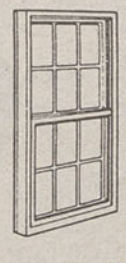

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JUNE 7
TODAY'S BRASS QUINTET

Original arrangements ranging from sparkling Baroque masterpieces of J.S. Bach and Johann Pachelbel to the toe-tapping pleasures of John Philip Sousa, Duke Ellington and Fats Waller. Interesting commentary by the performers familiarizes the audience with the composers and their music, making for delightful entertainment for all ages. (U.S. Recording Companies fund in whole or part the instrumental music for this performance, as arranged by local 625 American Federation of Musicians.)

JUNE 14
OLIVIA STREET STOMPERS

Stomping to the dixieland beat, the Olivia Street Stompers feature the good (and increasingly rare) traditional music for three horns and rhythm from New Orleans and Chicago, with tunes by such as Jelly Roll Morton, Fats Waller and from Tin Pan Alley, sometimes sweet and sad, sometimes lighter and brighter, always played with enthusiasm and affection.

JUNE 21
THE SALINE BIG BAND

Sway to the big band sound. The Saline Big Band plays music from the 20s to today's pop music, with emphasis on the big band swing songs. Playing together for 15 years, the group has played from Battle Creek to Detroit to Brecon, Wales. The Band provides funds to the Saline Area Schools for equipment and scholarships.

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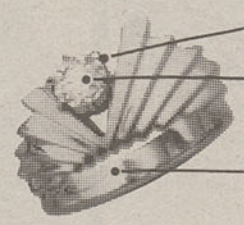

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rupt. AH-A, 9 p.m. **CG. "The Lady Vanishes"** (Alfred Hitchcock, 1938). Margaret Lockwood, Michael Redgrave. MLB 4; 7:30 p.m. **"Lifeboat"** (Alfred Hitchcock, 1944). Tallulah Bankhead, William Bender, Walter Slezak. MLB 4; 9:15 p.m. **C2. "Jour de Fete"** (Jacques Tati, 1948). Mimed comedy about a postman's attempts to modernize delivery. French, subtitles. MLB 3; 7:30 p.m. **"Playtime"** (Jacques Tati, 1972). Comedy based on the misadventures of a Parisian man desperately trying to make it to an appointment. French, subtitles. MLB 3; 9 p.m. **MTF. "Out Cold"** (Malcolm Mowbray, 1989). John Lithgow, Teri Garr, Randy Quaid. Mich., 5 p.m. **"The Accidental Tourist"** (Lawrence Kasdan, 1989). William Hurt, Kathleen Turner, Geena Davis. Based on Anne Tyler's novel. Mich., 7 p.m. **"Intermezzo"** (Gregory Ratoff, 1939). Leslie Howard, Ingrid Bergman, Edna Best. Mich., 9 p.m.

Mandolin virtuoso Peter Rowan (front) and the all-star Nashville Bluegrass Band highlight the 1st Annual Spring Bluegrass and Strawberry Festival at Wiard's Orchards. They perform Sat., June 10; the festival runs Fri.–Sun., June 9–11.

4 SUNDAY

★**Dawn Bird Watch and Potluck: Washtenaw County Parks and Recreation Commission Nature Walks.** Bring your binoculars, bird book, beverage, and a breakfast dish to pass for this hunt for elusive wetland birds. WCPARC naturalist Matt Heumann is on hand to help locate and identify the feathered beings. *6:30 a.m., Independence Lake Park, 3200 Jennings Rd., Webster Twp. (Take US-23 north to the Six Mile Rd. exit and follow the signs.) $2 parking fee. 971–6337.*

★**Mixer Playground Construction: Ann Arbor Parks Department.** See 3 Saturday. 7:30 a.m.–8 p.m.

★**Democratic Ride: Ann Arbor Bicycle Touring Society.** The assembled riders pick their own leader, destination, and speed. *9 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 994–0044.*

Spring Sale: Ann Arbor Potters' Guild. Functional and nonfunctional porcelain, stoneware, and raku pieces by approximately 30 members of this nonprofit cooperative. Also, a supervised clay-play area where parents may leave their children while shopping at the sale. *9 a.m.–3 p.m., Potters' Guild parking lot, 201 Hill St. Free admission. 663–4970.*

★**Mountain Bike Ride: Sierra Club.** Club members Betsy Foote and Kevin Bell lead a mountain bike ride along country roads. Bring lunch. *10 a.m. Meet at City Hall parking lot for directions. Free. 971–3446, 662–7603.*

★**16th Annual Art Show and Sale: Chelsea Painters.** See 3 Saturday. Entertainment today includes performances by **Nutshell** (1 p.m.), with Kay Brown on hammered dulcimer, Leslie Gregory on fiddle, John Lloyd on guitar, and Tom Voiles on flute, and by **Betsy's Dulcimer Club** (2 p.m.), a group of hammered dulcimer players led by Betsy Beckerman. 10 a.m.–5 p.m.

★**Annual Spring Potluck and Meeting: Community Farm of Ann Arbor.** All members and prospective members are invited to learn about the Community Farm of Ann Arbor, which grows organic vegetables for its members on 5 acres of land north of Ann Arbor. The group bases its practices on Rudolf Steiner's biodynamic farming techniques. Today's program includes a work party (11:30 a.m.–1:30 p.m.), a potluck (1:30–3 p.m.), and a meeting (3–5 p.m.), with an update on what's happening at the farm. Bring a dish to pass; beverage provided. *11:30 a.m.–5 p.m., Community Farm of Ann Arbor, 8594 W. Huron River Dr. (across from Hudson Mills Metropark). Free. 426–3954.*

★**Arts & Crafts Fair: Daylily Productions.** See 3 Saturday. Noon–5 p.m.

★**"Creativity in the Golden Years": Golden Age Showcase.** See 3 Saturday. Entertainment today includes clowns (1 p.m.) and the Chelsea Seniors' Kitchen Band (3 p.m.). 1–5 p.m.

"Maria and Luis in Songs from Sesame Street": Michigan Theater Foundation. A program of songs, dancing, games, and playful lessons by Sonia Manzano and Emilio Delgado. Known to millions of kids as Maria and Luis of "Sesame Street," they were married on the acclaimed children's show's 1988 season finale, and the birth of their first child was featured on the show last month. Their show features several favorite Sesame Street songs, including "Welcome," "Alone Together," "Be My Echo," "Tu Me Gustas," "La Ba' Ba," and "Believe in Yourself." Also, a dance number called "The Arm" and "The Spelling Song," a routine during which children from the audience are invited to join the couple on stage.

This concert is a market test for a children's series the MTF is planning for the 1989-1990 season. *1:30 & 3:30 p.m., Michigan Theater. Tickets $8.50 (MTF members, $7) at the Michigan Theater in advance and at the door. To charge by phone, call 668–8397.*

★**"Stop, Look, and Listen": Matthaei Botanical Gardens Monthly Trail Walk.** All encouraged to take time out from the bustle of life and join garden docents on this walk along Fleming Creek to find plants and wildlife not noticeable if one hurries past them. Dress for the weather, insects, and for possible wet trail conditions. *2 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 763–7061.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 2, 3, & 4 p.m.

"Rarely Seen Stars": Ann Arbor Silent Film Society. Johnny Hines, one of the most popular comedians of the 20s, stars in **"Conductor 1492"** (Charles Hines, Frank Griffin, 1924) as a young Irish immigrant who gets a job as a streetcar conductor, rescues the company president's son, and marries his daughter. The second feature, **"The Home Stretch"** (Jack Nelson, 1921), is a rarely seen story about horse racing, gambling, and hotel management, with a love story thrown in for good measure. It stars Douglas MacLean, one of the silent era's forgotten masters of light comedy. Also, **"Doctor Cupid"** (1911), a comic short that stars John Bunny, the movies' first comic fat man. His comedy was pantomimic and refined, with none of the crude slapstick typical of his era. *3 p.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood). $2.50 (members, $1.50) donation. 761–8286, 761–7800.*

★**Cat Behavior and Care Clinic: Humane Society of Huron Valley.** Includes discussion of cat behavior and health care, feeding tips, grooming pointers, and litter box training advice. Cats and equipment are on hand for demonstration purposes. Followed by a question-and-answer period. *4–6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662–5545.*

★**Israeli Dancing: Jewish Community Center.** Every Sunday. All invited to do Israeli folk dances, mainly circle dances. Beginners welcome; all dances taught. There are two programs, one for elementary school children (4:30 p.m.) and one for adults (8:30 p.m.). *4:30 & 8:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971–0990.*

★**Creation Spirituality.** All invited to attend the meeting of this new local group for discussion, music, and celebration based on Matthew Fox's philosophical writings. *7–9 p.m., location to be announced. Free. For information and location, call Connie Plice at 971–1382 or Lin Orrin-Brown at 971–5924.*

★**Bi-Weekly Meeting: Huron Valley Greens.** Also, June 18. The Greens are a political organization that works on integrating the issues of ecologically sound living, grass-roots democracy, social equality, and justice. All invited. *8 p.m., Blossom Foods Cafe, 396 W. Washington. Free. 663–0003.*

"Language of Other Planets": Intersect Dance Theater. See 1 Thursday. 8:30 p.m.

FILMS

Ann Arbor Silent Film Society. "Rarely Seen Stars." See listing above. Berkshire Hilton, 3 p.m. **MTF. "Best of the Festival of Animation '88–'89."** Through June 9. Compilation of award-winning animated shorts, including the Oscar-winning "The Tin Toy." Mich., 6:30 p.m.

5 MONDAY

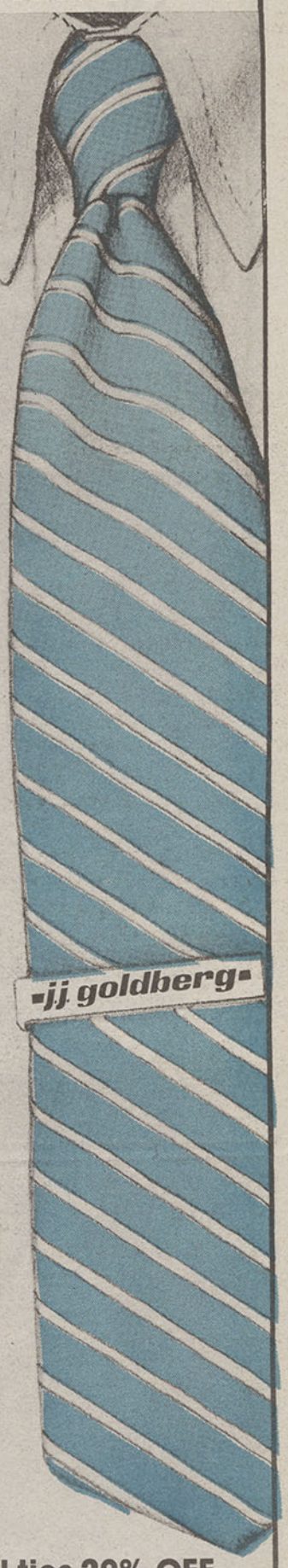
★**Jessica Fogel Dance Concert: Michigan Council for the Arts.** See Thursday 1. *Noon, Community High School, 401 N. Division.*

★**Bridge Lessons: Jewish Community Center.** Every Monday. JCC member Sid Frankel offers bridge lessons to players of all levels. *2:30 p.m., Jewish Community Center, 2935 Birch Hollow Dr. (off Stone School Rd. south of Packard). Free. 971–0990.*

★**Weekend Recovery Ride: Ann Arbor Bicycle Touring Society.** Every Monday. Fast/moderate-

Susun Weed (far right), a self-styled wise woman, green witch, and herbalist, shares her knowledge in a lecture, "Healing Wise: The Wise Woman Tradition," at the Friends Meeting House, Fri., June 9. Weed's presentation is part of a lecture series sponsored by Crazy Wisdom Bookstore.

FATHER'S DAY



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-jj. goldberg-

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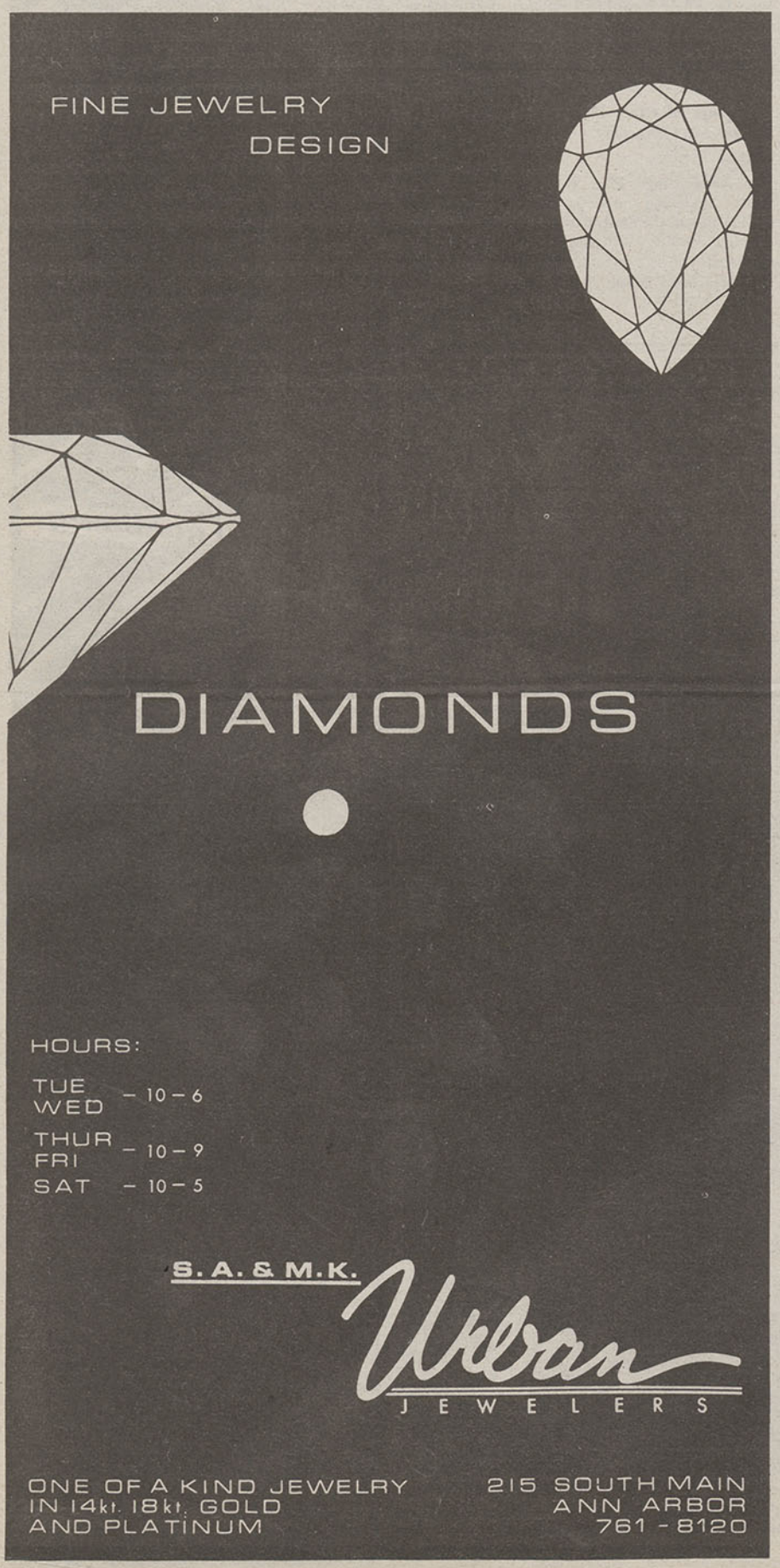

paced 20-mile ride. *5:30 p.m. Meet at 1912 Covington Rd. (off Scio Church Rd., a couple of blocks east of I-94). Free. 994-0044.*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** Also, June 19 (different location). A recently formed local chapter of an unorthodox international running club for people who like to have fun running. Each runner's primary task is to stay on a trail, laid out by a club member, that has been deliberately designed to trick them into losing their way. The usual result is to make the fastest (lead) runners run the longest distance, so that runners of varying abilities complete the course in nearly the same time. Each run is followed by a trip to a nearby restaurant for food and drink. *6:30 p.m., location to be announced. Free. For location and information, call Anne Kirschke at 761-9457.*

★ **Volunteer Information Session: U-M Hospitals.** Also, June 19 (different location). All invited to learn about the wide range of volunteer opportunities at U-M Hospitals. Positions are available seven days a week around the clock, working with both adult and pediatric patients, in the patients' library, the Med-Sport clinic, the elementary activities program, the infant psychiatry lab, and more. *7 p.m., Ford Amphitheater (2nd floor), U-M Main Hospital. Free. 936-4327.*

★ **Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (7-8 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a 3- to 4-mile hike led by a WCPARC recreation specialist. Enjoyable exercise and a social occasion for walkers of all ages, mostly adults and seniors, who like to chat and mingle. *7 p.m., County Farm Park, Washtenaw at Platt. Meet in the Platt Rd. parking lot. Free. 971-6337.*

★ **Weekly Meeting: Society for Creative Anachronism.** Every Monday. Each week features a workshop on re-creating a different aspect of medieval culture, including heraldry, costuming, embroidery, and other crafts. All invited. Followed by a short business meeting. *7 p.m., location to be announced. Free. 996-4290.*

★ **Ann Arbor Recorder Society.** All beginning and advanced players of the recorder and other early instruments invited. Music and music stands provided. *7:45-9:45 p.m., Forsythe Intermediate School band room, 1655 Newport Rd. at Sunset. Free for first-time visitors ($25 annual dues for those who join). 994-3246, 665-5758, 769-7083.*

Ron Thompson and the Resistors: Rick's American Cafe. Top-notch rockin' R&B and rockabilly trio with an LP on the Blind Pig label. *9:30 p.m., Rick's American Cafe, 611 Church St. $3 at the door only. 996-2747.*

FILMS

MTF. "Best of the Festival of Animation '88-'89." Through June 9. Compilation of award-winning shorts. Mich., 7:30 p.m.

6 TUESDAY

★ **Weekly Meeting: Jugglers of Ann Arbor.** Every Tuesday. All invited to join this weekly practice laboratory for local jugglers. Beginners should call for information about occasional free workshops offered by veteran club members. *5:30 p.m.-dark, U-M Diag. Free. 994-0368.*

★ **Bird Watchers' Ride: Ann Arbor Bicycle Touring Society.** Every Tuesday. Two experienced bird-watchers lead a moderate-paced 15-mile ride. Lights recommended. *6 p.m. Meet at Scarlett School parking lot, 3300 Lorraine (off Platt between Packard and Ellsworth). Free. 971-5763, 994-0044.*

★ **Training Ride: Ann Arbor Velo Club.** Every Tuesday. Coached training ride for bicycle racers of all abilities on a smooth, quiet 1-km course. Fast-paced riders focus on group riding skills, cornering, and sprinting. Workouts typically last 1½ to 2 hours, with distances at the discretion of each rider. Wear an ANSI-approved helmet, and be self-sufficient with pump, spare, and water. *6 p.m., Runway Plaza (just east of S. State St., about two miles south of I-94). Free. 761-1603.*

★ **Speed Workout: Ann Arbor Track Club.** Every Tuesday. Athletes of all ages and abilities welcome. Now in their 16th year, the Track Club's workouts are a popular means for runners to train and be timed at various distances. *6:30 p.m., Pioneer High School track. Free. 663-9740.*

★ **Weekly Rehearsal: Ann Arbor Sweet Adelines.** Every Tuesday. All women invited to drop in to listen to or participate in the weekly rehearsals of this award-winning local barbershop harmony chorus. *7:30-10:30 p.m., Glacier Way United Methodist Church, 1001 Green Rd. Free ($15 monthly dues for those who join). 994-4463.*

★ **"Reproductive Rights and the Birth Control Scam": Solidarity Discussion Series.** Talk by Diane Feeley, editor of the Detroit-based *Against the Current* magazine and a member of the Detroit International Women's Day Committee. *7:30 p.m., Guild House, 802 Monroe at Oakland. Free. 665-2709.*

★ **"Buddhist Meditation Sessions": Jewel Heart.** Also, June 13 & 20. Mantra recitations, two meditation sessions, and a question-and-answer period. *7:30 p.m., Friends Meeting House, 1420 Hill St. Free, but donations are accepted. 994-3387.*

★ **Guild House Women & Spirituality Series.** Speaker to be announced. *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

★ **"The Norse Saga of Baldur": Rudolf Steiner Institute.** Also, June 13. Lecture by U-M physics professor emeritus **Ernst Katz.** Part of a series of lectures on general topics considered from the viewpoint of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary. *8-10 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.*

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. Also, June 20. Don Theyken and Erna-Lynne Bogue teach historical and traditional dances from England, with live music by David West and special guests to be announced. All dances taught; new dancers welcome. No partner necessary. Wear comfortable shoes and casual attire. *8-10 p.m., Chapel Hill Clubhouse, 3350 Green Rd. (north of Plymouth Rd.). Small donation. 996-8359, 668-1511, 994-8804.*

★ **Concert of the Month: Michigan Union Arts Programs.** Coloratura soprano A. Louise Toppin, a U-M music school grad student, performs music by Bellini, Rorem, Bond, and others. *8 p.m., Michigan Union Pendleton Room. Free. 764-6498.*

One of the hottest singer-songwriters in the country, Nanci Griffith appeals to both folkies and country fans with her vibrant, crystalline voice. She's at The Ark, Fri., June 9.

Jim Gustafson and Mick Vranich: Ann Arbor Poetry Slam #11. Reading by these two Detroit poets. A product of New York City's famed St. Mark's Poetry Project, Gustafson writes lyrical poems celebrating the variety and fullness of experience that Poetry Slam organizer Vince Kueter describes as a "sort of cross-pollination between Walt Whitman and Charles Bukowski." His most recent book is *Virtue and Annihilation*, and his work is included in Andrei Codrescu's anthology *Up Late*. Vranich, a carpenter by trade, writes similarly expansive poems shaped by his Slavic heritage and working-class sensibilities.

Gustafson and Vranich's readings are preceded by open mike readings, which usually draw an engaging variety of accomplished poets and entertaining monologuists in verse. The opening events also include a "poetry slam," in which poets read one of their works in each round of a tournament-style competition for a $10 prize and the heady adrenaline rush that accompanies victory. *8-11 p.m., upstairs at the Old Heidelberg Restaurant, 215 N. Main. $3. For information, call Vince Kueter at 1-677-1910 or 764-0410.*

Ann Arbor Singles Ballroom Dancers. Every Tuesday. Ballroom dancing to live music by Detroit-area bands. All ages welcome. Refreshments. Preceded at 7:15 p.m. by a dance class. *8:30-11:30 p.m., Grotto Club of Ann Arbor, 2070 W. Stadium. $3.75. 971-4480.*

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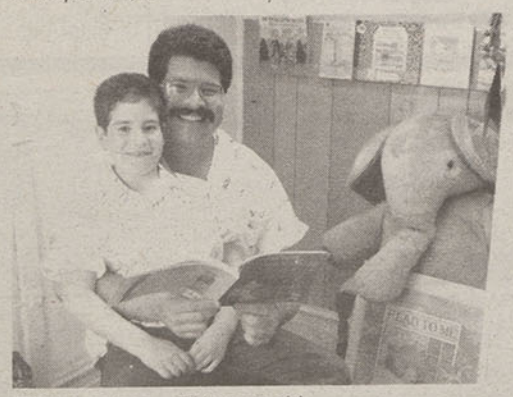

Elijah Lonteen—7½ years old

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Eddie Lonteen, Massage Therapist

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Cherie McMullen, Wholistic Health Practitioner

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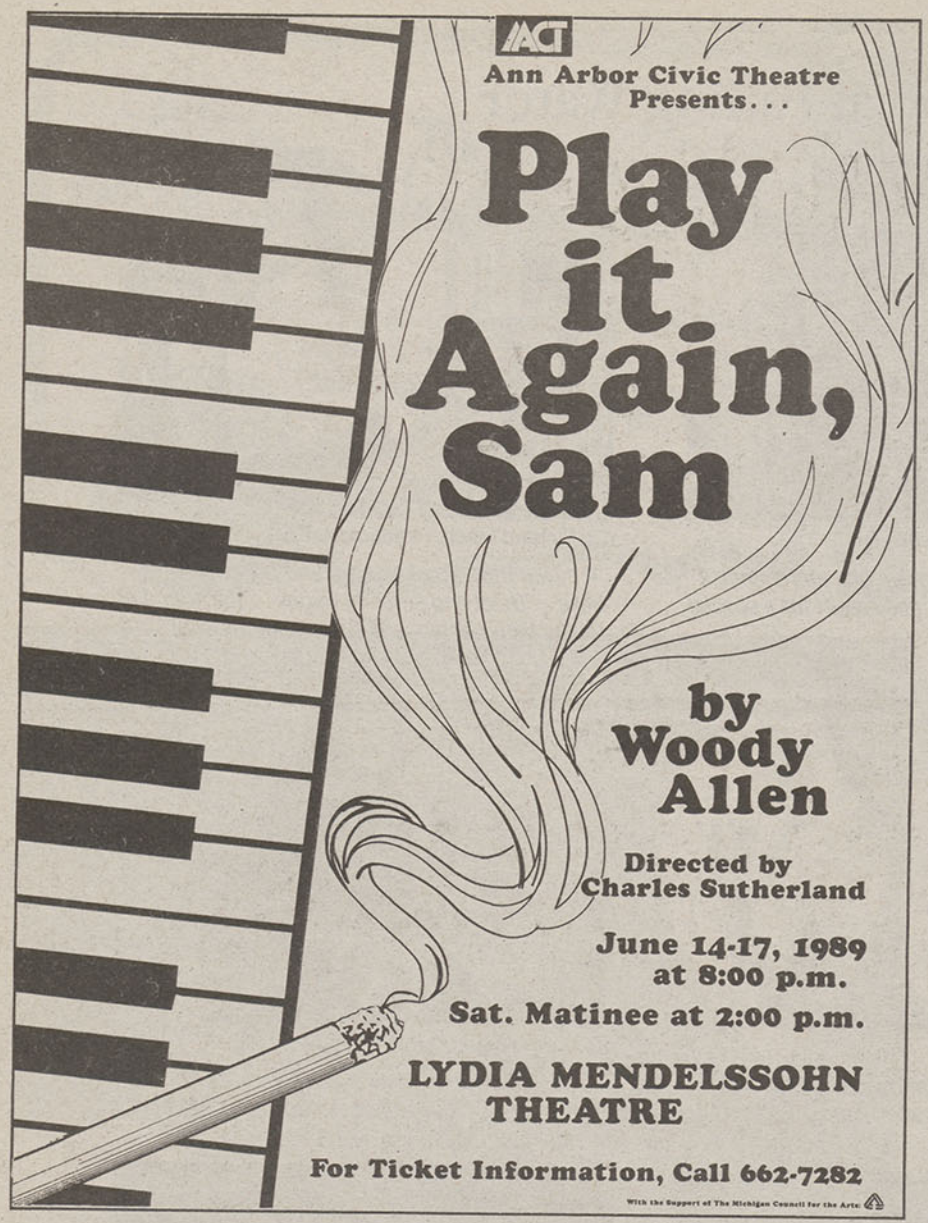
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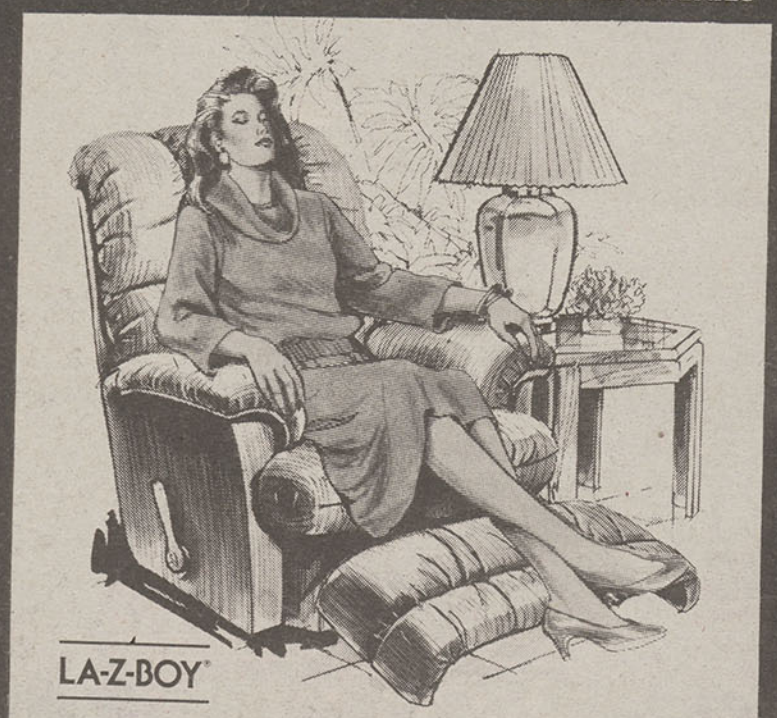

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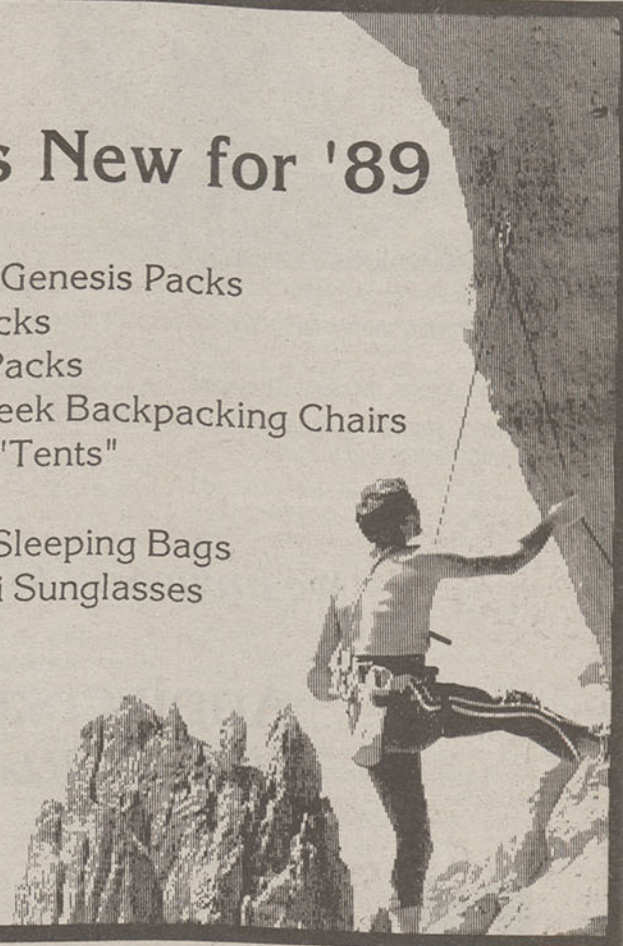

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Open Mike: MainStreet Comedy Showcase. Every Tuesday. Usually includes performances by guest professional comedians from Detroit and by aspiring local comedians. All local comedians invited to perform. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $3 (students, $1.50). 996–9080.*

FILMS

MTF. "Best of the Festival of Animation '88–'89." Through June 9. Compilation of award-winning shorts. Mich., 7:30 p.m.

7 WEDNESDAY

★ **"Downtown Development Sites": Lively Downtown Task Force (Ann Arbor Area 2000).** Also, June 21. All invited to join an informal discussion of what you'd like to see happen on the few remaining development (or redevelopment) sites downtown. *8–9:30 a.m., Ann Arbor "Y" Conference Room, 350 S. Fifth Ave. at William. Free. For information, call Carolyn White at 663–0536 or David Kwan at 769–2700.*

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Arleigh Heagany demonstrates how to use this food processor and its accessories. *11 a.m.–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Jessica Fogel Dance Concert: Michigan Council for the Arts.** See 1 Thursday. *Noon, Pittsfield Senior Center, 701 W. Ellsworth.*

Rice and Beans Night: Guild House/Latin American Solidarity Committee/Central American Education-Action Committee. Every Wednesday. Proceeds from this weekly rice and beans dinner are used to provide economic aid for the people of Central America. *6–7:30 p.m., Guild House, 802 Monroe. $2 (children ages 6–12, $1) donation. 668–0249.*

Annual Dinner Meeting: American Red Cross. Guest speaker is U-M Alumni Association executive director Robert Forman. Also, presentation of awards to local businesses and individual community members who have supported the local Red Cross chapter throughout the year. Also, a Red Cross Certificate of Merit (signed by President Bush) is presented to Gaylord Eberle, a Milan resident who last year saved the life of a 14-year-old boy who went into cardiac arrest at a softball game—none of the 60-odd bystanders knew CPR. Summoned to the diamond from his nearby home, Eberle performed CPR on the boy until paramedics arrived. (The boy is fine.) Entertainment provided by the Alex Graham Jazz Collective. *6 p.m., Berkshire Hilton, 610 Hilton Blvd. $20 (includes dinner). Reservations required. 971–5300.*

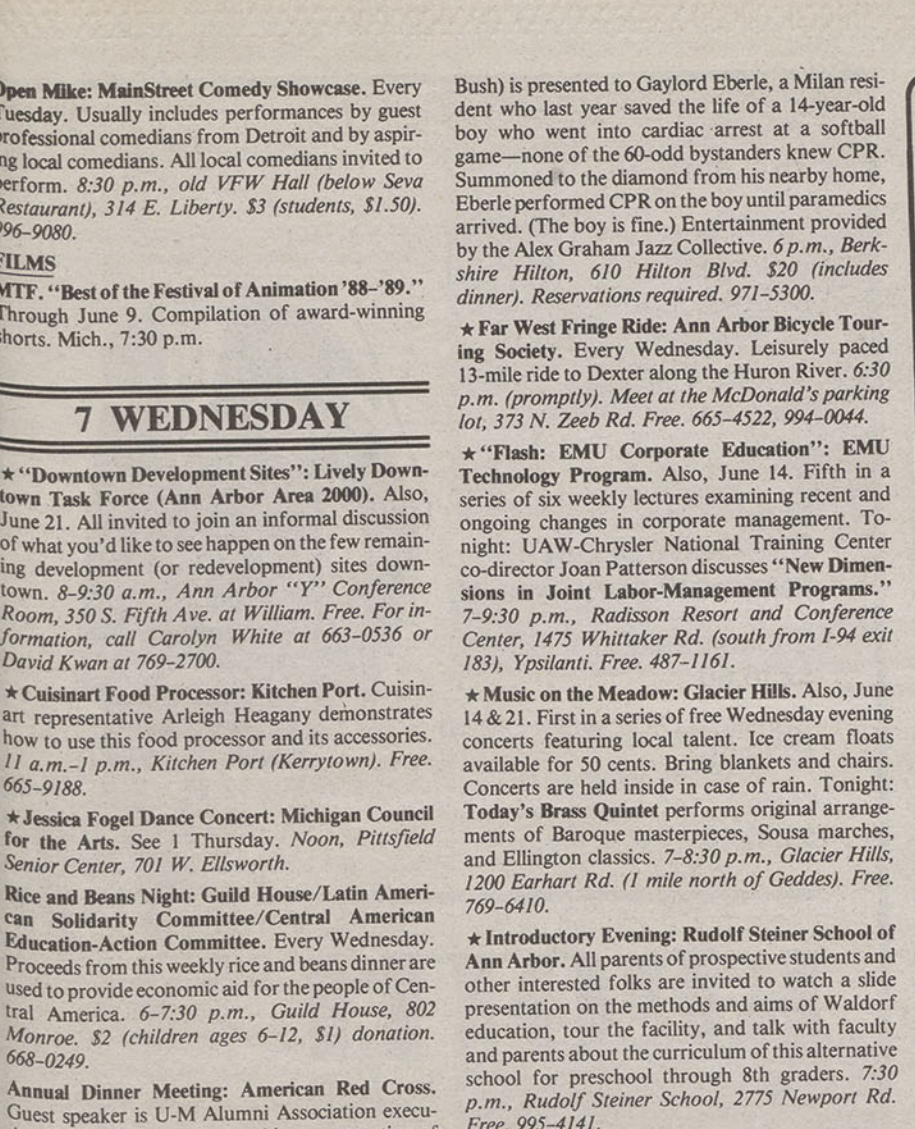
★ **Far West Fringe Ride: Ann Arbor Bicycle Touring Society.** Every Wednesday. Leisurely paced 13-mile ride to Dexter along the Huron River. *6:30 p.m. (promptly). Meet at the McDonald's parking lot, 373 N. Zeeb Rd. Free. 665–4522, 994–0044.*

★ **"Flash: EMU Corporate Education": EMU Technology Program.** Also, June 14. Fifth in a series of six weekly lectures examining recent and ongoing changes in corporate management. Tonight: UAW-Chrysler National Training Center co-director Joan Patterson discusses **"New Dimensions in Joint Labor-Management Programs."** *7–9:30 p.m., Radisson Resort and Conference Center, 1475 Whittaker Rd. (south from I-94 exit 183), Ypsilanti. Free. 487–1161.*

★ **Music on the Meadow: Glacier Hills.** Also, June 14 & 21. First in a series of free Wednesday evening concerts featuring local talent. Ice cream floats available for 50 cents. Bring blankets and chairs. Concerts are held inside in case of rain. Tonight: **Today's Brass Quintet** performs original arrangements of Baroque masterpieces, Sousa marches, and Ellington classics. *7–8:30 p.m., Glacier Hills, 1200 Earhart Rd. (1 mile north of Geddes). Free. 769–6410.*

★ **Introductory Evening: Rudolf Steiner School of Ann Arbor.** All parents of prospective students and other interested folks are invited to watch a slide presentation on the methods and aims of Waldorf education, tour the facility, and talk with faculty and parents about the curriculum of this alternative school for preschool through 8th graders. *7:30 p.m., Rudolf Steiner School, 2775 Newport Rd. Free. 995–4141.*

Ann Arbor Bridge Club. Every Wednesday. Each two-person team plays two or three hands against a dozen or so other pairs each evening. Players at all levels welcome. If you plan to come without a part-



The EMU Players present "Greater Tuna," a hilarious, irreverent send-up of small-town mores by Jastan Williams, Joe Sears, and Ed Howard that features more than two dozen upstanding Tuna citizens—all played by Mark O'Brien (left) and Jim Floyd. At the Sponberg Theater, June 9–11 & 15–17.

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June 18

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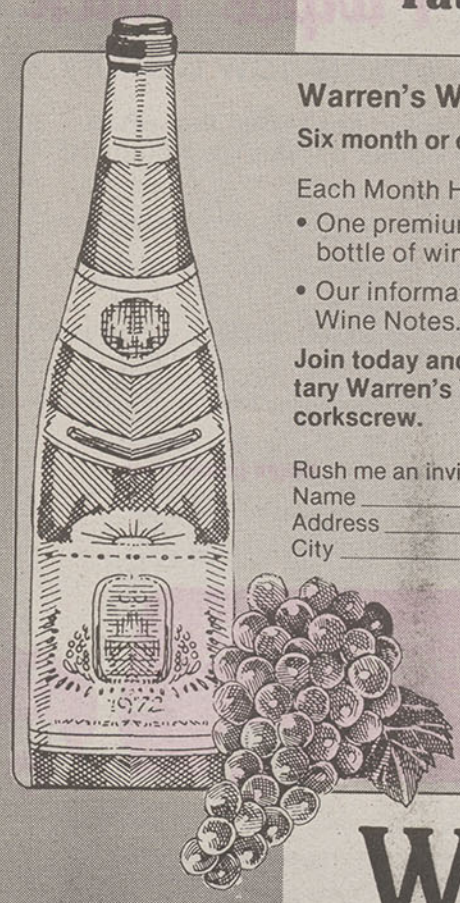

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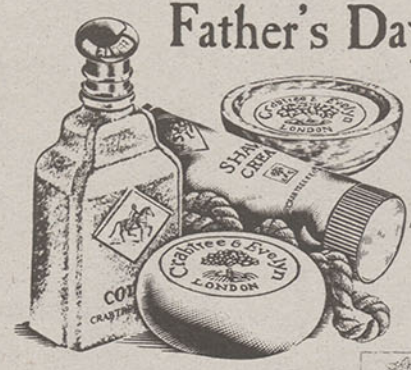

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ner, call in advance or arrive 20 minutes early to arrange for a partner. *7:30–11 p.m., Earhart Village Clubhouse, Greenhills Dr. (off Earhart between Geddes and Plymouth). $3 per person. 769–1773.*

★**Annual Concert: Ann Arbor Recorder Society.** The 20-member Recorder Ensemble and various small recorder consorts perform works from the Renaissance through the 20th century. Also, small ensembles of other early instruments perform. The Recorder Society was formed in 1953 as an evening study group by former U-M clarinetist William Stubbins, who invented the modern clarinet mouthpiece. *8 p.m., Friends Meeting House, 1420 Hill St. Free. 994–3246.*

"Riffs: A Theater and Blues Cabaret": 2nd Annual Performance Network Spring Benefit. See 1 Thursday. 8 p.m.

Heywood Banks: MainStreet Comedy Showcase. Also, June 8–10. Heywood Banks is the stage name of Howell native **Stuart Mitchell,** a very animated comedian known for his song parodies, prop humor, and sight gags. Since adopting the quietly psychotic Banks persona a couple of years ago, Mitchell has risen from a longtime regional favorite to an overnight national star, winning a national comedy competition at the Improv in L.A. and appearing last fall on HBO's "Young Comedians" special. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (Wed. & Thurs.), $12 (Fri. & Sat.) cover charge. Students half price for late shows only. 996–9080.*

Kenny Neal: Rick's American Cafe. The son of Louisiana harmonica king Raful Neal, this young bluesman from Baton Rouge mixes rock 'n' roll, traditional blues, and funky bayou R&B. He has gotten raves both for his fluid, concise, and stinging guitar style and for his mellow, shimmering baritone. He recently released his first LP on the prestigious Alligator label, "Big News from the Bayou." *9:30 p.m., Rick's American Cafe, 611 Church St. $3 at the door only. 996–2747.*

Urge Overkill: The Beat. According to one enthusiastic critic, this guitar-buzz rock 'n' roll trio from the Chicago area makes the music Frankenstein's monster would've made "if Frankenstein's monster had had a damaged Iggoid brain and an allergy to inertia." The band's latest single, "Wichita Lineman," transforms that old Glen Campbell hit into a wrenching wail of regret and desperation against a background of throbbing guitar sludge. *9:30 p.m., The Beat (above the Heidelberg), 215 N. Main. $7 at the door only. 663–7758.*

FILMS

MTF. "Best of the Festival of Animation '88–'89." Through June 9. Compilation of award-winning shorts. Mich., 7 p.m. **"Dead Calm"** (Philip Noyce, 1989). Also, June 8. Sam Neill, Nicole Kidman, Billy Zane. Mich., 9 p.m.

8 THURSDAY

★**Hoetown Cloggers: U-M Hospital Arts Program.** Performance by these folk dancers from Howell, Michigan. *12:30 p.m., University Hospital courtyard. Free. 936–ARTS.*

★**Thursday Lunch Bunch: Jewish Community Center.** See 1 Thursday. Today: Popular Wash-

An old-fashioned blues shouter, Juanita McCray has been named Best Female Vocalist by the *Metro Times* so often that she's been elected to its Blues Hall of Fame. She performs with her band, the Motor City Beat, at the Elks Lodge, Sat., June 10.

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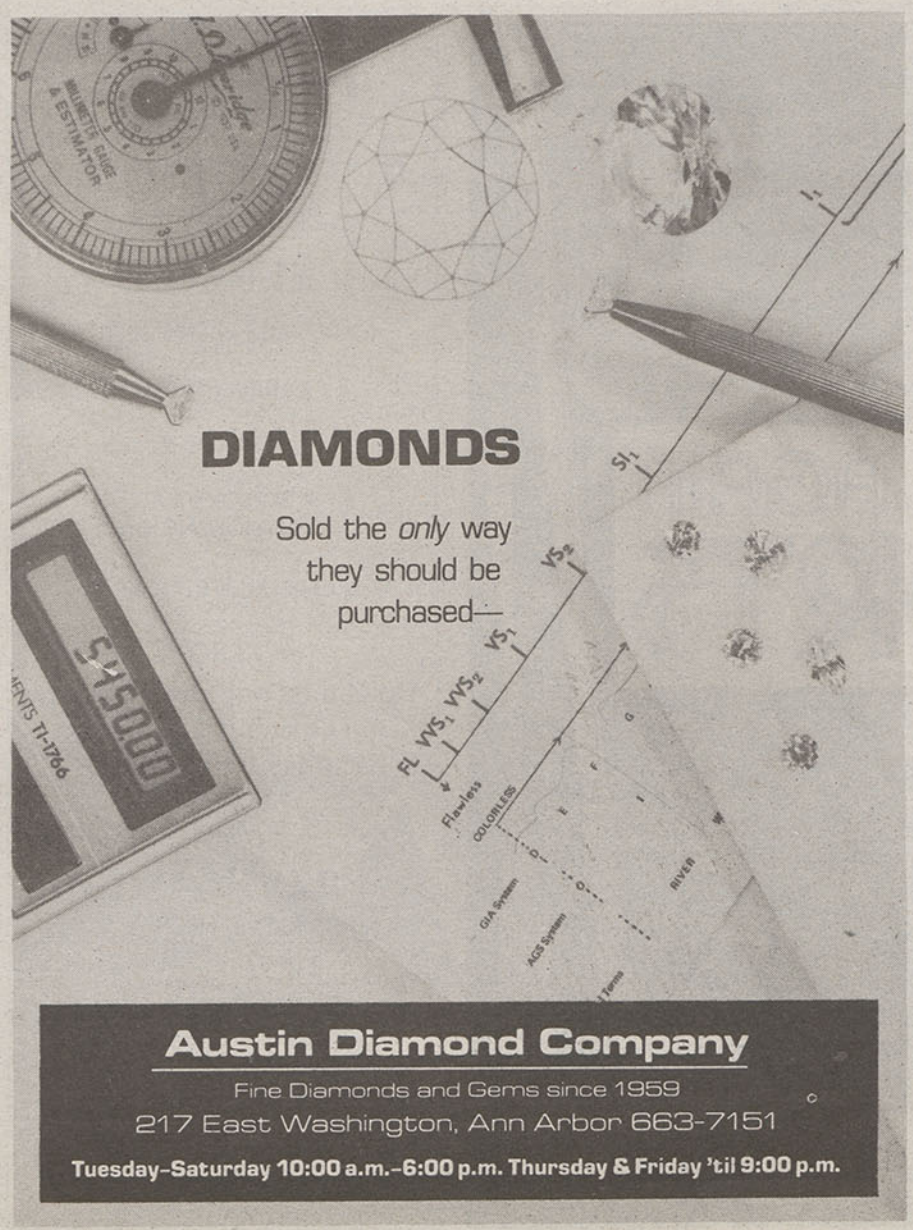

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tenaw County Parks and Recreation Commission naturalist Matt Heumann discusses **"A Naturalist's View of Israel."** 1:15 p.m.

★ **"Examining the Legal System's Role in Ending the Sexual Abuse of Children": Break the Silence/Washtenaw Area Council for Children.** The program features talks on existing and pending legislation by state representative Mary Brown, on victim assistance and enforcement issues by Washtenaw County Sheriff's Department detective Sue Anderson, and on constitutional issues and the tension between defendant's and victim's rights by Ann Arbor school board trustee Lynn Rivers. Followed by discussion led by Danni Axelrod of Break the Silence, a nonprofit group working to create public awareness about the sexual abuse of children. *7–9 p.m., WACC office (former Freeman School), 3540 Dixboro Lane (off Dixboro north of Plymouth). Free. 434–6024, 761–7071.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 1 Thursday. 7–8:30 p.m.

"The Miss Firecracker Contest": Community High School Fine Arts Repertory Company. Also, June 10 & 15–17. Betsy King directs this talented, well-trained high school ensemble in Beth Henley's southern gothic screwball comedy about a Fourth of July beauty pageant in a small Mississippi town. (See Flicks for Patrick Murphy's review of the recently released film adaptation of this play.) The action revolves around the tense, troubled, and at times downright peculiar relations between a pageant contestant, her two cousins (one a former Miss Firecracker and the other a young man recently released from a mental asylum), her seamstress (a backwoods woman who learned to sew by making doll clothes for bullfrogs), her old flame (a carnival worker who's dying of several diseases), and the pageant director ("the uglier of the two ugly daughters of T. S. Mahoney"). Stars Donna Yu, Katherine Hinchey, Lara Phillips, Joe Conat, Rachel DeWoskin, and Kim Scarborough. *8 p.m., Community High School Craft Theater, 401 N. Division at Lawrence (parking available in the parking lot behind the school, off Detroit St./ N. Fifth Ave.). $5 (students & seniors, $4). 994–2021.*

"Riffs: A Theater and Blues Cabaret": 2nd Annual Performance Network Spring Benefit. See 1 Thursday. 8 p.m.

Heywood Banks: MainStreet Comedy Showcase. See 7 Wednesday. 8:30 & 11 p.m.

FILMS

AAFC. "Short Films." Compilation of short films, including Luis Bunuel's "Simone of the Desert" (1965), and two Werner Herzog's shorts, "God's Angry Man" (1980) and "Huie's Sermon" (1988). MLB 4; 7:30 p.m. **"Six in Paris"** (1966). Short films by Jean-Luc Godard, Eric Rohmer, Rouch, Douchet, and Pollet. MLB 4; 9:45 p.m. **MTF. "Best of the Festival of Animation '88–'89."** Through June 9. Compilation of award-winning animated shorts. Mich., 7 p.m. **"Dead Calm"** (Philip Noyce, 1989). Sam Neill, Nicole Kidman, Billy Zane. Mich., 9 p.m.

9 FRIDAY

Senior Citizens' Picnic: Washtenaw County Parks and Recreation Commission. Activities include lawn and table games, fishing (bring your own pole), and boat rentals. Bring a dish to pass. Meat, beverage, and table service provided. Transportation also available. *11 a.m.–2 p.m., Independence Lake Park, 3200 Jennings Rd., Webster Twp. (Take US-23 north to the Six Mile Rd. exit and follow the signs.) Free ($1.25 vehicle entry fee). Reservations requested by June 5. For transportation information, call 994–2575.*

1st Annual Spring Bluegrass & Strawberry Festival: E & W Productions/Wiard's Orchards. Also June 10 & 11. Three days of top-notch bluegrass by performers from around the U.S. The highlight of the festival is tomorrow's performance by **Peter Rowan & The Nashville Bluegrass** (see 10 Saturday listing). Tonight's program includes performances by the up-and-coming contemporary bluegrass group the **Virginia Squires**, the Taylor, Michigan-based band **Gary Adams & The Bluegrass Gentlemen**, and the locally popular **Dana Cupp & The Detroit Bluegrass Band**. Aside from the music, there's plenty of "authentic hillbilly cooking," including cornbread, sausage, and gravy; chicken and dumplings; soup beans and ham; and more. Also, vendors with a huge selection of bluegrass records and tapes. Bring lawn chairs. *5 p.m.–midnight, Wiard's Orchards, 5565 Merritt Rd. (about 5 miles south of Ann Arbor off Carpenter Rd.), Ypsilanti Twp. Single-day tickets: Fri., $8; Sat., $12; Sun., $7. Three-day tickets: $15 in advance; $20 at the gate. Children under 10 with parents, free. For advance tickets, call 423–6666.*

"The Great Coarse Acting Show": Ypsilanti Players Dinner Theater. Also, June 10. Teddy Ostrow directs this original spoof of civic theater productions. The action centers around a fictitious benefit show consisting of three one-act plays (Chekhov's "The Cherry Sisters," Christie's "Streuth," and the wartime drama "Stalag 69") performed by desperately bad actors cursed by falling scenery, lethal props, and short memories for the script. Cast includes Ramona Brand Piracha, Joyce Croff, Sara Jaworski, Ralph Carpenter, and Harold Rothbart. *7 p.m. (dinner), 8:30 p.m. (show), St. Luke's Episcopal Church, 120 N. Huron St., Ypsilanti. Play and dinner $16 (couples, $30). Reservations required. 434-3289.*

Ann Arbor's Cassini Ensemble performs works by Shostakovich, Mozart, and Schubert at Kerrytown Concert House, Sat., June 10.

Bi-Weekly Meeting: Expressions. Also, June 23. This week: "What Do I Value More: Passion or Clear-Headed Thinking?" and a second topic to be announced. Also, Trivial Pursuit. Expressions is an 11-year-old independent group that provides people of all ages, occupations, life-styles, and marital statuses (mostly singles) with a common meeting ground for intellectual discussion, self-realization, and recreation. Eighty to 100 usually attend, breaking up into smaller groups. Between 30 and 40 newcomers come to each meeting. The average participant is between 35 and 45, but the group has members ages 25–70. *7:30 p.m. (registration), First Unitarian Church, 1917 Washtenaw at Berkshire. Be on time to assure getting into the discussion group you want. Newcomer orientation at 8:15 p.m.; no admittance after 8:30 p.m. $4 (free for those who staff the refreshments table or volunteer for clean-up duty—get there early). 996-0141.*

★**"Metaphysical Rap Session": School of Metaphysics.** All invited to join this open discussion of metaphysical topics to be determined by the participants. *7:30–9:30 p.m., 719 W. Michigan Ave. (corner of W. Ainsworth), Ypsilanti. Free; donations accepted. 482–9600.*

"Healing Wise: The Wise Woman Tradition": Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. Also, June 23 (different lecture & location). Lecture by **Susun Weed**, a wise woman, green witch, and herbalist from Woodstock, New York. Weed is the author of two books, *The Wise Woman Herbal for the Childbearing Year* and *Healing Wise. 7:30 p.m. (tea), 8 p.m. (lecture), Friends Meeting House, 1416 Hill St. $3. 662–4902.*

Nanci Griffith and the Blue Moon Orchestra. One of the hottest singer-songwriters in the country, this Austin, Texas, native appeals to both folkies and country fans with her vibrant, crystalline voice that is sometimes hard-driving and gutsy, and sometimes delicate and sweet. Her hits include "Once in a Very Blue Moon" and "Love at the Five and Dime," and several local singers and bands include one or more of her songs in their repertoires. A big favorite in Ann Arbor even before she became a national star, Griffith appears tonight with her five-piece country band. *7:30 & 10 p.m., The Ark, 637½ S. Main. Tickets $10.50 in advance at Schoolkids', Herb David Guitar Studio, the Michigan Union Ticket Office, and all other Ticketmaster outlets; and at the door. To charge by phone, call 763-TKTS.*

Spinning Stars Square Dance Club. Also, June 23. With caller Dave Walker. All experienced dancers invited. *8–10:30 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 per couple. 663–9529.*

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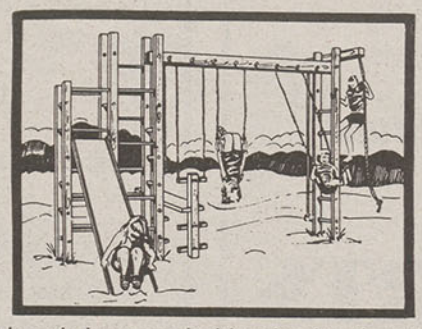

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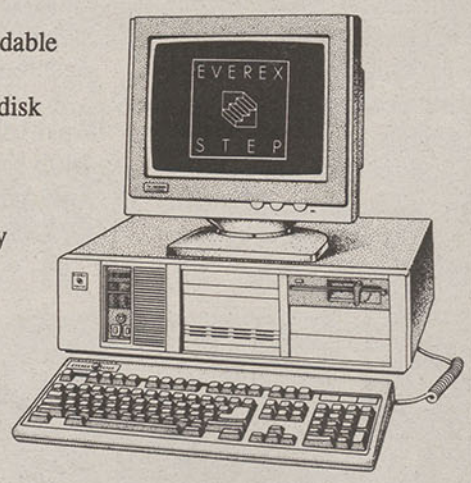

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"Au Revoir, Ann Arbor": Barrier Free Theater. Also, June 10 & 11. A collection of the best short theatrical pieces created during the past five years by this local company that includes both handicapped and able-bodied performers. The pieces all explore different aspects of the experiences of disabled people, and include oral history scenarios, mime and dance skits, creative writing, and improvisation. Accompanied by an American sign language interpreter. This is the company's last show under artistic director J. Drew Picard, who is moving out of town. *8 p.m., Performance Network, 408 W. Washington. Tickets $7 in advance by mail to P.O. Box 7675, Ann Arbor 48107; $9 at the door. 747-6331, 668-0681.*

"Greater Tuna": EMU Players. Also, June 10, 11, & 15-17. EMU drama professor Ken Stevens directs Jastan Williams, Joe Sears, and Ed Howard's long-running off-Broadway hit comedy, a hilarious, irreverent sendup of small-town mores. Set in the mythical Tuna, "the third smallest town in Texas," it features more than two dozen upstanding Tuna citizens—men, women, and children—all played by two male actors, Mark O'Brien and Jim Floyd. *8 p.m., Sponberg Theater, Ford St., EMU campus, Ypsilanti. (Take Huron River Dr. east to Lowell St. Take Lowell to Ford St. and turn right onto Ford. The theater is on the left, with parking on the right.) Tickets $3 (Thurs.), $5 (Sun.), & $6 (Fri. & Sat.) in advance and at the door. Group discounts available. 487-1221.*

Heywood Banks: MainStreet Comedy Showcase. See 7 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 p.m.

FILMS

AAFC. "A Night of Animation by the Brothers Quay" (Quay Brothers). Four animated shorts. MLB 3; 7:30, 8:45, & 10:15 p.m. **CG. "Contempt"** (Jean-Luc Godard, 1963). Brigitte Bardot, Jack Palance. Amusingly perverse look into international filmmaking. See Flicks. French, subtitles. MLB 4; 7:30 p.m. **"Mauvais Sang"** (Leos Carax, 1988). Michel Piccoli, Juliette Binoche. Ann Arbor debut of this futuristic film about a young punk who, while trying to steal a new medical serum, becomes involved with his boss's girlfriend. French, subtitles. MLB 4; 9:30 p.m. **MTF. "Best of the Festival of Animation '88-'89."** Compilation of award-winning shorts. Mich., 7 p.m. **"The Manchurian Candidate"** (John Frankenheimer, 1962). Frank Sinatra, Lawrence Harvey, Janet Leigh, Angela Lansbury. Mich., 9 p.m.

Renowned human development theorist Joseph Chilton Pearce is the author of *The Crack in the Cosmic Egg* and *The Magical Child*. The dynamic, inspiring speaker discusses Siddha meditation at Power Center, Sun., June 11.

10 SATURDAY

★**Mixer Playground Construction: Ann Arbor Parks Department.** See 3 Saturday. 7:30 a.m.-8 p.m.

★**Indian Springs Metro Park Day Hike: Sierra Club.** Join Barb Schumacher for a hike along the park's nature trail and a visit to its Nature Center. Indian Springs is approximately 40 miles from Ann Arbor. Bring lunch. *8 a.m. Meet at City Hall parking lot for directions. Free. 994-5456.*

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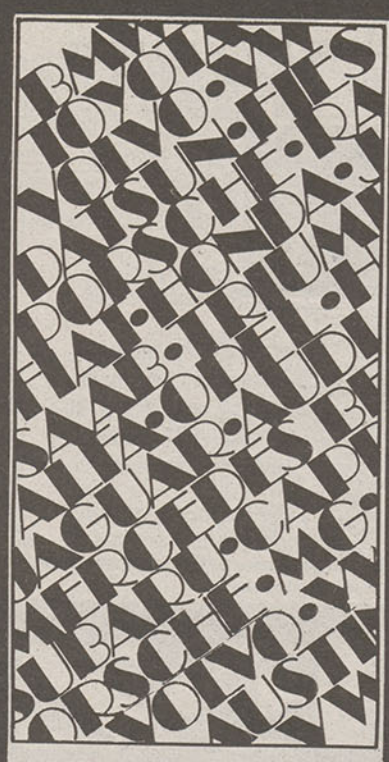

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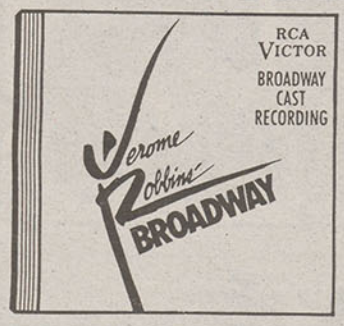

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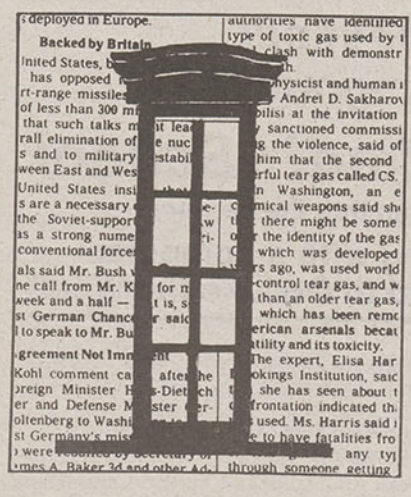

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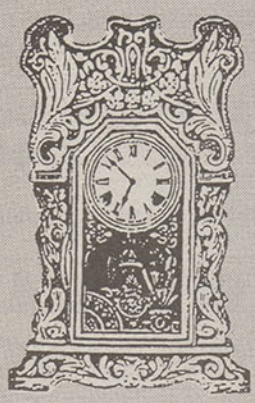

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Michigan Historical Museum Bus Tour: Washtenaw County Historical Society. Bus trip to Lansing to tour the new $36 million Michigan Library and Historical Center. Tracing the story of Michigan from prehistory to 1900, the museum's "you are there"-style exhibits take visitors into a copper mine, through the doors of Michigan's first territorial capitol, and into a lumber baron's home. A 47-foot white pine grows in the center courtyard, and the building is made of materials found in Michigan, including limestone, copper, granite, and white pine. The trip also includes a drive around the MSU campus in East Lansing and a stop at MSU's Kellogg Center for a three-course luncheon. *The bus leaves at 8:45 a.m. and returns to Ann Arbor by 5 p.m. Meet in the Maple Village Shopping Center parking lot, near the First of America Bank. $22 includes lunch. Registration required by June 6. Send a check payable to WCHS Tour to 1520 Martha, Ann Arbor 48103, or call 662–6275.*

★ **Tree Clinic: Ann Arbor Parks Department.** City forester Bill Lawrence and other city forestry staff members answer questions from home owners about tree care problems and offer advice on fertilizing, watering, and trimming. *9 a.m., Burns Park shelter, Wells at Baldwin. Free. 994–2769.*

"Huron River Mini-Adventure Trip": Leslie Science Center. All children ages 8 to 12, accompanied by an adult, are invited to canoe from Barton Pond to Gallup Park and learn about river ecology and fish biology. *9 a.m.–3 p.m., Barton Park. $10 includes canoe & equipment rental and lunch. Space limited; preregistration required. 994–2780.*

★ **"Hug-a-Tree": Ecology Center/Ann Arbor Parks Department.** Ecology Center staff present a hands-on workshop on nature activities for preschoolers and their parents. *9–10:30 a.m., Leslie Science Center, 1831 Traver Rd. Free. Space limited; preregistration required. 994–2780.*

Canoeing Instruction Clinic: Ann Arbor Parks Department. See 3 Saturday. 10 a.m.–noon.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show").

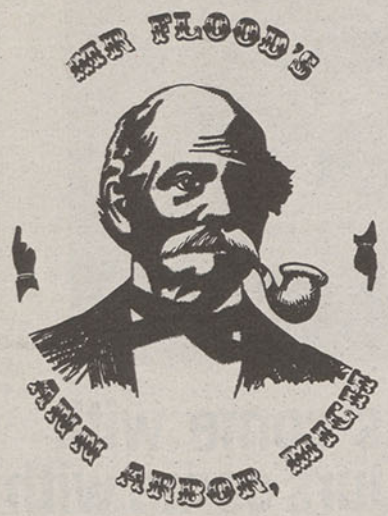
★ **Cooking Demonstration: Kitchen Port.** Mr. Flood's Dinner Party chef Sean Autrey demonstrates some of his favorite recipes. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

8th Annual Photographic Lawn Sale: Sun Photo. Twenty-five sellers, most of them local photographers, offer all sorts of basic camera gear, including cameras, lenses, enlargers, tripods, and more. Rain or shine. *Noon–4 p.m., Sun Photo, 3120 Packard Rd. Free admission. 973–0770.*

1st Annual Spring Bluegrass and Strawberry Festival: E & W Productions/Wiard's Orchards. See 9 Friday. Today: **Peter Rowan**, the mandolin virtuoso whose latest LP, "New Moon Rising," is currently number one on bluegrass charts, appears with the all-star **Nashville Bluegrass Band**, which performs a set of its own later in the day. Also, the banjo-playing comedy duo **Old Joe Clark & Terry**, frequent guests on the Renpo Valley (Kentucky) Barn Dance; **Robert White & the Candy Mountain Express** from Toledo; the Nashville-based all-female quartet **Petticoat Junction**; the Tennessee-based **Wildwood Girls**; and the **Doug Dillard Band**, whose leader frequently played on the old Andy Griffith show. Noon–midnight.

★ **Magician Christopher Carter and Caricaturist Walt Griggs: North Campus Plaza.** See 3 Saturday. Noon–3 p.m.

Showcase '89: Homebuilders Association of Washtenaw County. Also, June 11–18. A chance to discover the latest in domestic architecture by exploring 21 brand-new homes in various Ann Arbor and Washtenaw County subdivisions. All homes are completely furnished and landscaped. Participating builders include Charles C. Lovgren Builders, Marcon Building Services, Edwards Building, D. J. White Construction, Jay Holland Construction, Staples Building, Universal Builders, Richard Adams Russell, Dion Ventures, Germain Building, Chizek Builders, Peters Building, Dean G. Warner Building, Maplewood Associates, Bayberry Construction, Schuchard Building, Oak Tree Builders, d.p. development, and Harry Durbin Builders. Also, at the Showcase hubsite in the Uplands of Scio Ridge subdivision, an activities tent with displays by 30 vendors of home owner supplies and services. A portion of the proceeds is donated to Huron Services for Youth. *1–9 p.m. Showcase headquarters are on Uplands Drive in the Uplands of Scio Ridge subdivision, off Scio Church Rd. between I-94 and Wagner Rd. Tickets $4 (children 16 and under, free) in advance at the Homebuilders Association office, 1919 W. Stadium (Mon.–Fri. 8 a.m.–2 p.m.). 996–0100.*



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Ann Arbor Summer Festival 89

Dance Pass!

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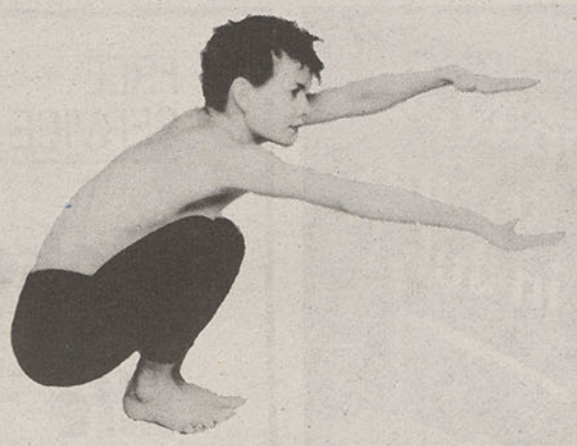
Lar Lubovitch Dance Company in "Rhapsody In Blue"

The midwest premiere of "Rhapsody In Blue," Lar Lubovitch's stunning interpretation of George Gershwin's masterwork. Critically acclaimed as one of the most exciting American choreographers working today, Lar Lubovitch's work is virtuosic, full-bodied and stylish, "masterful dance in praise of music."

June 26 at 8:00 p.m. in the Power Center

Dance On The Cutting Edge

Molissa Fenley in "State of Darkness"
Peter Sparling, Solo Works
Doug Varone, Solo Works



Three of America's most exciting choreographers in an evening of spell-binding solo works. "Explosive, even primal energy" says the New York Times of Molissa Fenley's "State of Darkness," performed to Stravinsky's "Rite of Spring." Doug Varone's choreography has been lauded for its musicality and inventiveness — "music made visible." Peter Sparling, a principal dancer with the Martha Graham Company for twelve years, is a founder of Ann Arbor Dance Works.

July 1 at 8:00 p.m. in the Power Center

People Dancing — Whitley Setrakian and Dancers Jump Start

Sparks fly from Setrakian's unique fusion of sagacious wit, "next wave" theatrics, and lushly physical dancing, as People Dancing takes the stage. Program includes world premieres set to music by Elvis Presley, Dick Siegel, and others. "Setrakian is a clown and a poet, child-like and sophisticated. She startles, even transfixes an audience."
— Detroit Free Press

July 13 at 8:00 p.m. in the Power Center

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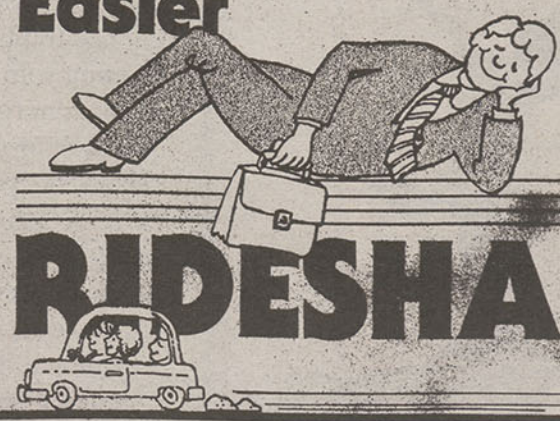

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★**4th Annual Community Fun Festival: Bryant Community Council.** Activities include live music, children's games and activities for teens, a crafts display, a bike maintenance workshop, sickle cell anemia and smoking education materials, and more. Refreshments and plants for sale. A chance for Bryant-area residents to socialize and plan strategies to address community needs and desires. *1–4 p.m., Stoneybrook Park (Champagne, off Stone School Rd. just north of Ellsworth). Free admission. 994–2722.*

★**Open House: Friends Lake Community.** Guided tours of this cooperatively owned recreational community and wildlife preserve on quiet, uncrowded Long Lake near Chelsea. Includes waterfront swimming, boating, and picnic areas, a beach house and sauna, nature trails, rustic campground, guest cabin, and cabin and home sites for persons who might be interested in joining. Rain date: June 11. *1–4 p.m., Friends Lake Community, Chelsea. (Take I-94 west to exit 159, follow M-52 north through Chelsea, go left onto Waterloo Rd., take the first right onto Oak Ridge, and turn right onto Clark Rd. The entrance gate is immediately on the left.) Free. 475–7976.*

★**"Silk Lingerie": Whole Cloth.** Sewing demonstration by local sewing instructor Eula Reed. *1:30–3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668–8028.*

"The Three Wishes": Young People's Theater. Also, June 11, 17, 18, 24, & 25. YPT artist-in-residence Sasha Mascovit and a cast of talented local youths present the latest play by award-winning local playwright Rachel Urist. "The Three Wishes" explores imagination, love, revenge, and greed through a kaleidoscope of the world's folktales, including Ali-Baba and the Forty Thieves. Tonight's performance is followed by a champagne and dessert reception. *4 p.m., Ann Arbor Civic Theater, 1035 S. Main. Tickets: (tonight only, includes reception) $6 (children, $4); $5 (children, $3); available in advance at Generations, Dough Boys, and all Ticketmaster outlets; and at the door. To charge by phone, call 763–TKTS.*

Ballroom Dancing Night: Pittsfield Township Parks and Recreation Department. Ballroom dancing from waltzes to rhumbas, with taped music from the 1930s through the 1980s. Preceded by an introduction to basic dance steps and ballroom dancing styles by Sue Baries, Washtenaw County's best-known ballroom dance instructor. Refreshments. *7–8 p.m. (instruction), 8–10 p.m. (dancing), Pittsfield Twp. Hall, S. State at Ellsworth. $2. 996–3056.*

Juanita McCray and Her Motor City Beat: Elks Lodge 325. Dancing to the music of this popular Detroit blues band led by vocalist McCray, an old-fashioned blues shouter who has been named Best Female Vocalist in the annual *Metro Times* so often that she's been elected to its Blues Hall of Fame. *7 p.m. (cash bar), 9 p.m.–1:30 a.m. (music & dancing), 325 W. Eisenhower. $5. 668–6663.*

"The Great Coarse Acting Show": Ypsilanti Players Dinner Theater. See 9 Friday. 7 p.m.

Swingin' A's Square Dance Club. Also, June 24. All experienced dancers invited. With caller Dave Walker. *8–11 p.m., Forsythe Intermediate School, 1655 Newport Rd. $6 per couple. 665–2593.*

Cassini Ensemble: Kerrytown Concert House. Founded in 1979 by violinist Marla Smith and violist John Madison, this Ann Arbor chamber ensemble is known for its lively performances. Tonight talented local performers—pianist Rob Conway, violinist Erik Peterson, and cellist Miriam Bolkosky—join the founders for a performance of Shostakovich's Piano Quintet in G Minor. Works by Mozart and Schubert are also on the program. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $7 (students & seniors, $5). Reservations suggested. 769–2999.*

"The Miss Firecracker Contest": Community High School Fine Arts Repertory Company. See 8 Thursday. 8 p.m.

"Au Revoir, Ann Arbor": Barrier Free Theater. See 9 Friday. 8 p.m.

"Greater Tuna": EMU Players. See 9 Friday. 8 p.m.

Heywood Banks: MainStreet Comedy Showcase. See 7 Wednesday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

CG. "The Grapes of Wrath" (John Ford, 1940). Henry Fonda, Jane Darwell, John Carradine. Based on John Steinbeck's novel. See Flicks. MLB 3; 7 & 9:30 p.m.

11 SUNDAY

★**Indian Spring Field Trip: Washtenaw Audubon Society.** WAS field trip coordinator Jim Ballard leads a hike through this Metropark northeast of Milford, about 40 miles from Ann Arbor, to see northern waterthrush, cerulean warblers, and maybe one or two pileated woodpeckers. Also, Ballard prepares a continental breakfast. Prepare to get your feet wet, dress for the weather, and bring insect repellent. *7 a.m. promptly; return to Ann Arbor around 3 p.m. Meet at Pittsfield School, 2543 Pittsfield Blvd. Free. ($1 for breakfast.) Reservations required for breakfast. 663–3856.*

★**Mixer Playground Construction: Ann Arbor Parks Department.** See 3 Saturday. 7:30 a.m.–8 p.m.

★**"The Many Factors of the Jewish Identity": Jewish Community Center Singles Potluck Brunch.** Talk by Judy Seid of the Jewish Cultural School. Bring a vegetarian dish to pass. All singles ages 40 and older are invited. *10:30 a.m., 3225 Fernwood off Packard east of Platt. Free. 971–0990.*

1st Annual Spring Bluegrass & Strawberry Festival: E & W Productions/Wiard's Orchards. See 9 Friday. Today: Detroit-area quartet **Marion Blue**; Fort Wayne, Indiana-based quintet **Echo Valley**; and **Tim Ellis & His Banjo** from Ida, Michigan. Also, a talent spotlight gives young unknown bands (including a bluegrass group from Switzerland) a chance to perform. To get on the bill, interested bands should call Robert White at (419) 726–5089. Noon–6 p.m.

★**An Introduction to Siddha Meditation": Siddha Yoga Meditation Center of Ann Arbor.** Talk by

The Ann Arbor-based Ethnic Connection plays spirited klezmer (Yiddish party music), Balkan folk dance tunes, and other East European traditional music at The Ark, Sun., June 11.

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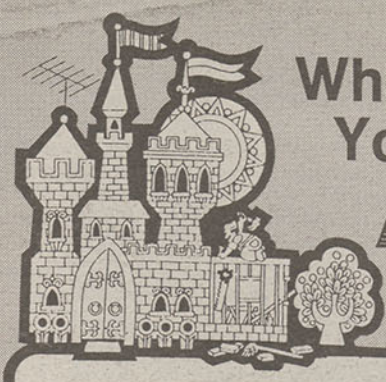

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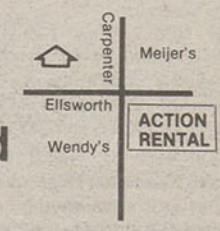

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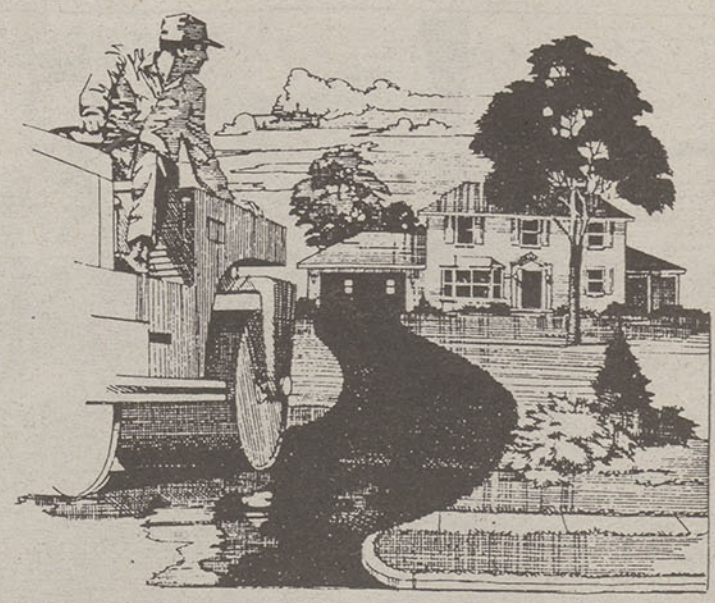

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Metaphysical Car Wash: School of Metaphysics. Metaphysics students hand wash and dry your car, truck, or van. Proceeds go to the School of Metaphysics, a nonprofit service and educational organization. *1–5:30 p.m., First of America Bank, 1923 Packard (at Brockman). $4 (trucks & vans, $6). 482–9600.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 1–9 p.m.

"Plants for Man": Matthaei Botanical Gardens Conservatory Tour. See 3 Saturday. 1 & 2 p.m.

Second Sunday Old House Clinic: Ann Arbor Area Preservation Alliance. Workshop on **"Interior Trims"** presented by William M. Potter Company owner Middy Potter, a specialist in the renovation of older buildings. Fourth in a series of 10 monthly workshops on various maintenance issues of interest to owners of old houses. Last year's workshop series was a huge success. The Preservation Alliance is a task force spawned by Ann Arbor Area 2000. *2 p.m., Leslie Science Center, 1831 Traver Rd. Tickets $4 in advance and (if available) at the door. For advance tickets send a check payable to A3PA and a SASE to 616 Brooks St., 48103. For information, call Mary Jo Wholihan at 665–2112.*

"The Country Store": Sylvia Studio of Dance 2nd Annual "Afternoon of Ballet." An afternoon of kinder dance, classical ballet, tap, and jazz dancing by Sylvia Studio of Dance students, who range from tiny tots to professional-level dancers. Live musical accompaniment. Also, a guest appearance by the **Ann Arbor Civic Ballet,** which performs a ballet setting of selections from Rossini's popular La Boutique Fantasque, choreographed by Lee Ann King. *2 & 4:30 p.m., Pioneer High School Schreiber Auditorium, 601 W. Stadium at S. Main. Tickets $2.50 (children, $1) in advance at Sylvia Studio of Dance, 525 E. Liberty, and at the door. 668–8066.*

"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 2, 3, & 4 p.m.

"Greater Tuna": EMU Players. See 9 Friday. 2:30 p.m.

"Au Revoir, Ann Arbor": Barrier Free Theater. See 9 Friday. 3 p.m.

"The Three Wishes": Young People's Theater. See 10 Saturday. 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** See 4 Sunday. 4:30–6 p.m. (elementary school children) & 8:30–10 p.m. (adults).

Monthly Potluck: Jewish Community Center Outing Club. All singles in their 20s and 30s are invited to a picnic at Island Park. Bring your own buns & burgers; charcoal & pop provided. *4:30 p.m., Island Park, Island Dr. $3 donation. 971–0990.*

★ **Monthly Meeting: Storytellers of Ann Arbor.** A chance to enhance your storytelling skills. This workshop-oriented group meets monthly to share stories and ideas in an informal setting. Storytellers of all ages and abilities welcome. *7:30 p.m., location to be announced. Free. For location or information, call 994–3640 or 662–4735.*

★ **"The Conflict Management Curriculum in the Ann Arbor Schools": Women's Action for Nuclear Disarmament.** Talk by Forsythe Intermediate School co-principal Glenna Avery, also coordinator of the Ann Arbor public schools' conflict management curriculum. *7:30 p.m. (doors open at 7 p.m.), St. Aidan's/Northside Church, 1679 Broadway (near North Campus). Free. 761–1718.*

Washtenaw Affordable Housing Corporation Benefit Concert: First Presbyterian Church. A diverse program of choral and orchestral works conducted by First Presbyterian music director Donald Bryant and Ann Arbor Chamber Orchestra director Carl Daehler. The performers include members of the church's chancel choir, the May Festival Chorus, and the Ann Arbor Chamber Orchestra, along with instrumentalists from the congregation. The choral program includes Randall Thompson's The Peaceable Kingdom and three Renaissance works, Pitoni's Cantate Domino, Palestrina's Super Flumina, and Gallus's Ascendit Deus. Works for chorus and orchestra include Bryant's By the Waters of Babylon (for organ, oboe, two clarinets, and choir), a chorus from Mozart's Solemn Vespers, and two choruses from Haydn's The Creation. The program begins with an orchestral overture to be announced. Proceeds to benefit the Washtenaw Affordable Housing Corporation, a nonprofit agency working on providing housing for low-income people in Washtenaw County. *7:30 p.m., First Presbyterian Church, 1432 Washtenaw at Hill. $5 (patrons, $25) minimum donation. 662–4466.*

Paul Winder, David Murphey, and Garth Gerber: Ann Arbor Council for Traditional Music and Dance House Concert. This trio of veteran local folk musicians performs old-time country harmonies on fiddle, guitar, and mandolin. Also, some western swing and contradance tunes. *8 p.m., 702 Linda Vista (off Miller west of S. Seventh St.). $3 requested donation. 769–1052.*

The Ethnic Connection: The Ark. Formerly known as NAMA, this Ann Arbor-based ensemble led by David Owens specializes in Old World klezmer music, the joyous, energetic Yiddish party music that is currently enjoying a revival. Created in medieval Europe by itinerant Jewish musicians who traveled from town to town playing for Jewish festivals and special events, klezmer soaked up elements of jazz, rhumba, and ragtime when the musicians immigrated to America. Instruments include accordion, clarinet, mandolin, guitar, and contra-bass balalaika (the Russian version of a stand-up bass). The Ethnic Connection also plays Yiddish and Russian songs, Balkan folk dance tunes, and other forms of East European traditional music. *8 p.m., The Ark, 637½ S. Main. $8.50 (students & members, $7.50) at the door only. 761–1451.*

FILMS

No films.

12 MONDAY

★ **School Board Elections.** There are five candidates for three three-year terms on the nonpartisan, nine-member Ann Arbor School Board. The candidates include two incumbents, Anthony Barker and Dan Halloran, and newcomers Joseph Neely, Clarence Slay, and Mary Jane Tramontin. Also on the ballot are three proposals, two Ann Arbor Public Schools millage renewals (a 2-mill building and site millage and a .3-mill library millage) and an $8.6 million bond issue to finance a partial remodeling and re-equipping of the Washtenaw Intermediate School District special education facilities. To vote you must have been registered by May 15. *Polls are open 7 a.m. to 8 p.m. Applications for absentee ballots must be made by 2 p.m. on June 10 at the Public School Administration Bldg., 2555 S. State. For information, call 994–2233.*

★ **Summer Youth Programs: Ann Arbor Public Library.** Registration begins today at the main library for two programs for young adults that run for five weeks beginning the week of June 26, a writing workshop for 14- to 17-year-olds (Thursdays, 3–4 p.m.) and a book discussion group for 12- to 14-year-olds (Tuesdays, 3–4 p.m.). Registration also begins at the main library and all three branches today for two programs for younger bookworms, "Put a Star in Your Jar" (an independent listening program for kids ages 2 and up who haven't learned to read) and "Reach for the Stars" (an independent reading program for young readers). *9 a.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994–2335.*

★ **"Let it Begin Here: A Peace Corps Celebration": U-M International Center.** Ann Arbor and Detroit Peace Corps alumni and representatives display artifacts, share stories, and answer questions about the Peace Corps, which had its inception in the Michigan Union during one of John F. Kennedy's campaign speeches. A special information session is held later this evening (see listing below). *10 a.m.–3:30 p.m., Michigan Union first floor. Free. 764–9310.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 5–9 p.m.

★ **Annual Awards Banquet: Alliance for the Mentally Ill of Washtenaw County.** Awards and acknowledgements are presented to community members who have shown outstanding assistance and support for mentally ill persons in Washtenaw County. The program includes a performance by **The Shangilia Singers,** a gospel group made up of local mental health workers. All invited. *6:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. For information about tonight's program or about support groups for siblings and other relatives of the mentally ill, call 994–6611 or 662–0196.*

★ **"Bird Toys": Ann Arbor Cage Bird Club Monthly Meeting.** Steve Marsh, owner of Pets & Things in Saline, discusses bird toys and how to make them. Raffle; refreshments. Bring your bird. All invited. *7 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 483–BIRD.*

Auditions and Crew Sign-Ups: Ann Arbor Community and Recreation Services Department Strolling Players. All young people grades 7–12 are eligible to join this summer version of Junior Theater,

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which performs at parks, playgrounds, community centers, and the art fair. Everyone who auditions is guaranteed a role. Rehearsals are Mondays through Thursdays, 2–5 p.m. *7 p.m., Eberbach Cultural Arts bldg., 1220 S. Forest. $20 (nonresidents, $24). No charge to audition. 994–2326.*

★ **Evening Voyages: Ann Arbor Public Library.** Part of a series of biweekly storytelling programs for listeners 1st grade through adult. Stories in this popular series are told rather than read, and music is an integral part of each program. Tonight's program features **Stone Soup,** the local duo of storyteller Sherry Roberts and singer/dulcimer player Juanita Forgacs. **Note:** The library offers a similar program for children ages 3–5, "Midday Tales for Preschoolers," every Thursday (see listings). *7:30–8:15 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

Louisiana-based Mamou—from left, Jonno Frishberg, Eraste Fontenot, Joe Granger, and Steve LaFleur—plays authentic Cajun music that *Austin Chronicle* critic Ed Ward describes as "sort of what ZZ Top would have sounded like if they had grown up eating boudin." They're at The Blind Pig, Tues., June 13.

★ **"Let it Begin Here: A Peace Corps Celebration": U-M International Center.** Special information session and movie presentation for those interested in joining the Peace Corps. A get-together with past members happens earlier today (see listing above). *7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. Free. 764–9310.*

★ **"Memories and Visions of Paradise": The Emissary Foundation.** Talk by Richard Heinberg, an author from California who edited the last two books of catastrophe theorist Emmanual Velikovsky. Heinberg discusses his new book, *Memories and Visions of Paradise,* an exploration of the myth of the Golden Age and its relation to current ecological issues. *8 p.m., Michigan Union Kuenzel Room. Free. 994–8449.*

"The War: Leonard vs. Hearns": U-M Office of Major Events. Live closed-circuit telecast from Caesar's Palace of the rematch between two of the greatest living fighters, Sugar Ray Leonard and Thomas "Hit Man" Hearns. Their last confrontation (eight years ago) for the world welterweight championship was won by Leonard after 14 grueling rounds. Hearns is the only man ever to hold world titles in five different weight divisions. *9 p.m., Hill Auditorium. Tickets $35 in advance at the Michigan Union Ticket Office and all Ticketmaster outlets. To charge by phone, call 763–TKTS.*

FILMS

No films.

13 TUESDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** Every Tuesday, Wednesday, and Thursday through July 26 (different branch locations). Stories, songs, and finger plays for preschoolers ages 3 and up. An adult must be present in the library but need not attend. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–1674, 996–3180.*

★ **Morning Coffee: Coterie-Newcomers Club of Ann Arbor.** Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. *10 a.m.–noon. Free. For location and information, call 429–1196 or 663–2916.*

★ **Reel Happy String Band: U-M Hospital Arts Program.** Bluegrass, Dixieland, and jazz by this local band that frequently plays at Ann Arbor art fairs. *2 p.m., University Hospital courtyard. Free. 936–ARTS.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 5–9 p.m.

★**Speed Workout: Ann Arbor Track Club.** See 6 Tuesday. 6:30 p.m.

★**Monthly Meeting: Ann Arbor Magicians Club.** All amateur and professional magicians invited to discuss and practice principles of illusion. Beginners welcome. *7 p.m., location to be announced. Free ($10 annual dues for those who join). For information and location, call 994–0291.*

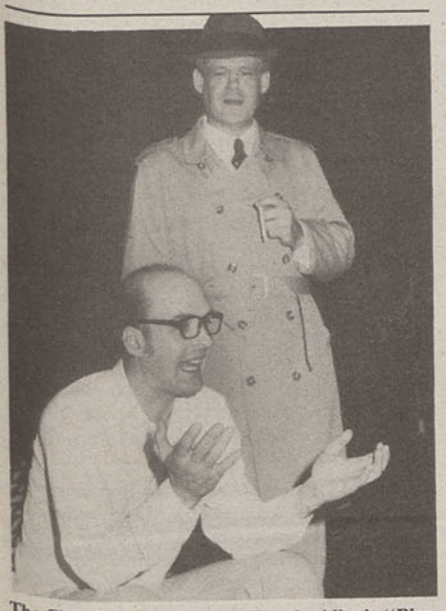
★**Monthly Meeting: 4-H Challenge Club.** Open to youths in grades 7–12, this club focuses on nature study and outdoor adventure, including winter camping, rock climbing, caving, backpacking, and canoeing. Monthly meetings are used to plan trips and practice skills. Youths must be accompanied by a parent at their first meeting. *7-9 p.m., Washtenaw County Cooperative Extension Office, 4133 Washtenaw (entrance on Hogback). Free. For information, call 4-H youth agent Janet Everingham at 971–0079.*

★**Weekly Meeting: The Jugglers of Ann Arbor.** See 6 Tuesday. 7–10 p.m.

★**"Preparing Your Roses for a Show": Huron Valley Rose Society.** In anticipation of the Rose Show (see June 18 listing), experienced exhibitors give helpful hints on how to select and groom prize-winning blooms, how to determine the proper exhibition class, and how to make rose arrangements for a show. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663–6856.*

★**Juigalpa, Nicaragua Delegates: the Religious Coalition on Central America/Interfaith Council for Peace and Justice.** Discussion of Central American topics lead by delegates to Ann Arbor's sister city (Juigalpa, Nicaragua), who recently returned from a two-week trip there. Refreshments. *7:30–9 p.m., First United Methodist Church, 120 S. State. 663–1870.*

★**"Journeywomen": Guild House Women & Spirituality Series.** All women invited to join this gathering, led by local women's counselor Liza Bancel, to explore women's spirituality through drumming, ritual, shamanic journeying, prayer, or healing. *7:30 p.m., Guild House, 802 Monroe. Free. 662–5189.*



The Civic Theater presents Woody Allen's "Play It Again, Sam," about a bumbling yet charming neurotic (Chris Korow, seated) whose imaginary friend, Humphrey Bogart (Marty Smith), urges him through the perils of romance. At Lydia Mendelssohn Theater, Wed.–Sat., June 14–17.

★**"Buddhist Meditation Sessions": Jewel Heart.** See 6 Tuesday. 7:30 p.m.

★**"The Death of John the Baptist": Rudolf Steiner Institute.** See 6 Tuesday. 8–10 p.m.

Ann Arbor Singles Ballroom Dancers. See 6 Tuesday. 8:30 p.m.

Open Mike: MainStreet Comedy Showcase. See 6 Tuesday. 8:30 p.m.

Mamou: The Blind Pig. Authentic Cajun music performed with a go-for-broke rock 'n' roll sensibility by this Louisiana quartet led by guitarist Steve LaFleur. The instrumental lineup features a fiddle and blues harp, the songs are sung in Cajun French, and the repertoire includes Cajun classics like "Jolie Blonde" and "Les Flammes d'Enfer," but the approach is pure rock 'n' roll. The *CMJ New Music Report* says Mamou spices up Cajun music "much the same way the Pogues do Irish drinking songs," and *Austin Chronicle* critic Ed Ward says the band anchors "traditional music to a grungy, rocking bottom, sort of what ZZ Top would have sounded like if they'd grown up eating boudin." *9:30 p.m., The Blind Pig, 208 S. First. $5 at the door only. 996–8555.*

FILMS

MTF. "We Think the World of You" (David Ward, 1989). Also, June 14-17. Tom Berenger, Charlie Sheen, Corbin Bernsen. Mich., 8 p.m.

14 WEDNESDAY

★**Summer Trail Hike: Washtenaw County Parks and Recreation Commission.** WCPARC naturalist Matt Heumann leads a 4-mile walk through the beautiful rolling countryside of Park Lyndon. Trails vary from narrow paths to old farm lanes, and they wind past ponds and through forests and fields. Wear comfortable walking shoes and insect repellent and bring lunch or a snack. *9:30 a.m., Park Lyndon northeast parking lot (one mile east of M-52 on N. Territorial Rd.), Lyndon Twp. Free. 971–6337.*

★**Mothersing: Mothersong/Ann Arbor Mothers' Center.** Local mothers gather to socialize and weave their voices in songs celebrating birth, nurturance, and mothering. Children and grandmothers welcome. Bring snacks and beverage. *10:30 a.m.–noon or 1 p.m., West Park playground, Chapin St. entrance. Free. 973–7245, 761–2974.*

★**"Cooking with Flowers": Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to use flowers currently in bloom in a variety of recipes. *Noon–1 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 1–9 p.m.

★**Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–2353, 996–3180.*

★**"Helpful Hints on Living With Asthma": American Lung Association/U-M Medical Center Pediatric Pulmonary Medicine 1989 Family Asthma Program.** Lecture by MSW Carol Campbell and RN/BSN Phyllis Askew. The lecture is part of a series of monthly presentations designed to give useful information to families with an asthmatic child. *7–8:30 p.m., Domino's Farms Prairie House, 30 Frank Lloyd Wright Dr. (take Plymouth Rd. east to Earhart Rd.). Free. 995–1030.*

★**"Flash: EMU Corporate Education": EMU Technology Program.** See 7 Wednesday. Tonight: EMU professor Felix Kaufman discusses **"An International Perspective on New Work Organization."** Kaufman was formerly director of international strategic planning for the Bendix Corporation. 7–9:30 p.m.

★**Music on the Meadow: Glacier Hills.** See 7 Wednesday. Tonight: The popular **Olivia Street Stompers** play their lively mix of New Orleans, Dixieland, and Chicago jazz. 7–8:30 p.m.

★**"The Future of Humankind": New Dimensions Study Group.** Videotaped discussion between the iconoclastic Indian mystic and philosopher Jiddu Krishnamurtri and physicist David Bohm. All invited. *7:30–10:30 p.m., 215 N. Seventh St. (between Huron and Miller). Free, but a small donation is requested for food and drink. 996–0132.*

★**Monthly Meeting: Citizens' Association for Area Planning.** Discussion of the proposed city housing policy, scheduled for City Council action this month, and of the progress of the council-appointed task forces on a downtown events facility, the library lot, and the Kline's lot parking structure. All invited. *7:30 p.m., Community High School, room 207, 401 N. Division at Kingsley. (Use rear door off the N. Fifth Ave./Detroit St. parking lot.) Free. 662–3833.*

"The Secrets of Manifesting What You Want, Part I." Showing of this 2-hour videotape talk by Lazaris, a nonphysical entity channeled through Jack Pursell of Concept Synergy in Florida. The program includes meditation. *8 p.m., 951 Woodlawn (off Packard just north of Granger). $4 donation. 995–8758.*

"Play It Again, Sam": Ann Arbor Civic Theater MainStage Productions. Also, June 15–17. Charlie Sutherland directs Woody Allen's hit comedy about a bumbling yet charming neurotic, Allan Felix, who just can't seem to handle romance. Through all his dating fiascos, Humphrey Bogart (his imaginary friend) stands by to urge him on. Eventually Bogart's encouragement lands Felix in bed with his best friend's wife. The ensuing neurosis and gradual self-discovery through humor make

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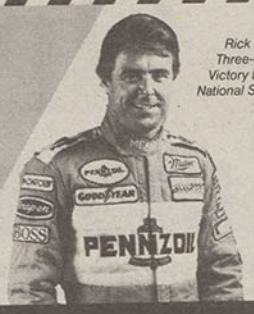

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MainStreet Comedy Showcase. Also, June 15. Headliner to be announced. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

FILMS

MTF. "Women on the Verge of a Nervous Breakdown" (Pedro Almodovar, 1989). Also, June 15. Carmen Maura. Passionately funny movie about four women and their bizarre relationships with men. Mich., 7:20 p.m. **"We Think the World of You"** (David Ward, 1989). Through June 17. Tom Berenger, Charlie Sheen, Corbin Bernsen. Mich., 9:30 p.m.

The Performance Network presents a pair of one-act plays by its playwright-in-residence, Al Sjoerdsma. "Death Drinks a Beer" (starring, from left, Jon Smeenge, Anne M. Stoll, and Bob Holkeboer) and "That'll Be the Day" explore relationships in a fictional southwestern town. At Peformance Network, June 15–18 & 22–25.

15 THURSDAY

★ Drop-in Storytimes: Ann Arbor Public Library. See 13 Tuesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★ Commstock VI Music Festival: Community High School. An annual end-of-the-year bash featuring an eclectic mix of dance music by Community High School student bands, including rock 'n' roll by The Remnants, heavy metal by Wolfgang, hardcore by BFN, and "insane jazz" by the Mixolydian Slaves. Also, Big Boy, a U-M student psychedelic/thrash/blues band, and the Scapegoats, a rock 'n' roll band from Chelsea. *Noon–6 p.m., Community High School back lawn, 401 N. Division. Free. 994–2021.*

★ Mustard's Retreat: Ann Arbor Recreation Department Mid-Town Mid-Day Music Series. This popular local folk-inspired band kicks off the Recreation Department's eighth season of free weekly lunchtime summer concerts. *Noon–1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994–2326.*

★ Thursday Lunch Bunch: Jewish Community Center. See 1 Thursday. Today: Ron Bishop of the Michigan Medical Self-Determination Association discusses **"Living Wills: Medical Self-Determination in Medical Care."** 1:15 p.m.

★ "Midday Tales for Preschoolers": Ann Arbor Public Library. Also, June 29. Storytelling program for children ages 3–5. Stories are told rather than read, and music is an integral part of each program. Today's program features **Stone Soup,** the local duo of storyteller Sherry Roberts and singer/dulcimer player Juanita Forgacs. *4–4:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994–2345.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 5–9 p.m.

★ Monthly Meeting: Ann Arbor Society for Origami. All invited (children and adults) to learn about and try their hands at origami, the ancient, elegant oriental art of paper-folding. Taught by master paper-folder Don Shall. *7–9:30 p.m., Slauson Intermediate School library, 1019 W. Washington. Free. 662–3394.*

★ Community Square Dance: Manchester Recreation Task Force Gazebo Concert. Square, circle, and contra dances to live music with veteran caller Rich MacMath, who was featured at the WDET

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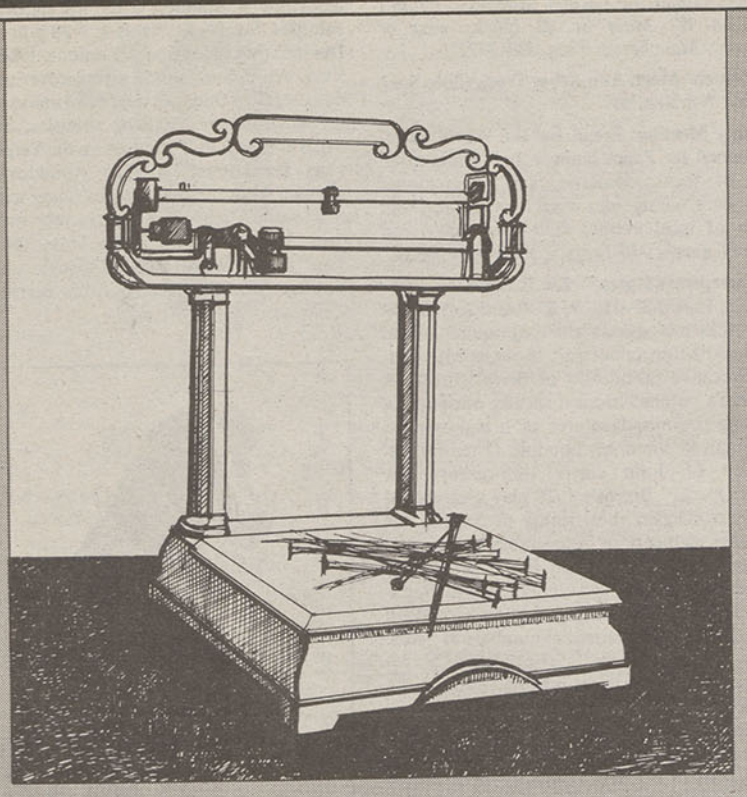

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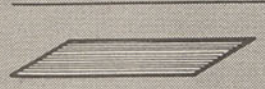

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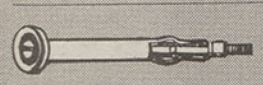

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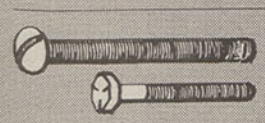

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★ **All-Comers' Meet: Ann Arbor Track Club.** See 1 Thursday. 7-8:30 p.m.

★ **Monthly Meeting: Bread for the World/Interfaith Council for Peace Hunger Task Force.** Discussion of local, domestic, and international hunger issues, along with legislative updates and planning of local events. *7:30 p.m., Memorial Christian Church, 730 Tappan. Free. 487-9058.*

"The Threepenny Opera": The Brecht Company. Also, June 16-18, 23-25, 29, & 30 and July 1, 2 & 6-9. Bob Brown directs this high-quality local ensemble in its 10th anniversary show, an entertaining, provocative production of Bertolt Brecht & Kurt Weill's popular musical theater masterpiece chronicling the misadventures of a high-minded highwayman in Victorian London. Ostensibly an adaptation of John Gay's 18th-century "A Beggar's Opera," Brecht's 1928 play uses wicked wit and extravagant theatricality to criticize the low-minded elements of respectable society and mainstream art. (The original Berlin production provoked a riot among Nazi sympathizers in the audience.) The work features a haunting Kurt Weill score, including such masterful numbers as "Mac the Knife," "Pirate Jenny," "The Ballad of Sexual Addictiveness," "The Canon Song," and "The Solomon Song."

The leading roles of Mac the Knife and Jenny Diver are performed by Arthur Strimling and Diane Dowling, stars of the New York City-based Ballad Theater's acclaimed production of "In the Traffic of a Targeted City," presented at the Performance Network in February. Dowling and director Brown were U-M Residential College classmates in the early 70s. "The guiding influence behind the name of Ballad Theater comes from Brecht and his type of theater. To work with a company as well-versed and proficient in Brecht's theories as the Brecht Company was an opportunity we couldn't pass up," says Strimling. The cast also features a number of longtime Brecht Company stalwarts, including Brecht Company co-director Martin Walsh, Ann Shanahan, Charles Bright, Molly Surowitz, and Danforth Tierney. *8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Tickets for tonight's preview performance are $4. Tickets for all other shows are $8-$10 in advance at the Michigan Theater box office, and at the door. For information and group ticket orders, call 747-4354.*

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. Also, June 16-18 & 22-25. Ron Miller directs **"That'll Be the Day"** and **"Death Drinks a Beer,"** a pair of one-act plays from Performance Network playwright-in-residence Al Sjoerdsma's uncompleted trilogy about a fictional small southwestern town. Sjoerdsma specializes in a grainy, hard-edged realism that spotlights the quirks and twists that force people's lives forward, almost in spite of themselves.

"That'll Be the Day" was a popular and critical success in its premiere last year, praised by *Ann Arbor News* reviewer Harmen Mitchell as "a very strong yet very low-key one-hour one-act play . . . that deserves to be one of the biggest self-generated hits in the Performance Network's history." It is the story of a man convicted of murder and the two women who hold a vigil for him as he awaits sentencing. The stage is divided into three sections. On one side, the convicted murderer sits in his prison cell reciting to himself the plot of John Ford's "The Searchers," while on the other side his wife and a friend recount the story of their relationships with him. Flashback scenes from this story are reenacted on center stage. This production features Anne M. Stoll and two members of the original cast, Jon Smeenge and Cindy Hee.

"Death Drinks a Beer," a new play, examines a different sort of triangle, two siblings and a third party working out their disparate needs during an evening of TV viewing and dancing. The cast includes Anne M. Stoll, Jon Smeenge, and Bob Holkeboer. *8 p.m., Performance Network, 408 W. Washington. Tickets $9 (students & seniors, $6; groups of 10 or more, $5 each) by reservation and at the door. 663-0681.*

"The Miss Firecracker Contest": Community High School Fine Arts Repertory Company. See 8 Thursday. 8 p.m.

"Greater Tuna": EMU Players. See 9 Friday. 8 p.m.

"Play It Again, Sam": Ann Arbor Civic Theater MainStage Production. See 14 Wednesday. 8 p.m.

MainStreet Comedy Showcase. See 14 Wednesday. 8:30 p.m.

FILMS

AAFC. "The Eclipse" (Michelangelo Antonioni, 1962). Monica Vitti. A malaise-filled woman move from one emotionless affair to another. Italian subtitles. See Flicks. MLB 4; 7:30 p.m. **"The Re Desert"** (Michelangelo Antonioni, 1964). Monic Vitti. An industrialist's wife recovering from a auto accident finds her depressed mood reflected i the environment. Italian, subtitles. See Flicks MLB 4; 9:30 p.m. **"Women on the Verge of a Ner vous Breakdown"** (Pedro Almodovar, 1989) Carmen Maura. Passionately funny movie abou four women and their bizarre relationships wit men. Mich., 7:20 p.m. **"We Think the World o You"** (David Ward, 1989). Through June 17. Tom Berenger, Charlie Sheen, Corbin Bernsen. Mich., 9:30 p.m.

The Humane Society's Dog Training and Care Clinic gives pooch-lovers feeding tips, housebreaking advice, grooming pointers, and information on dog breeding characteristics, health care, and obedience training. It's at the Ann Arbor Dog Training Club, Sun., June 25.

16 FRIDAY

★ **Dressage at Waterloo: Waterloo Hunt Club.** Also, June 17 & 18. Some of the Midwest's leading dressage horses and riders compete in classes from training levels to Grand Prix (Olympic level). Dressage, which derives from the French word for training, is the equine equivalent of ballet. Horse and rider must perform prescribed, extremely athletic movements with as little noticeable effort as possible. Waterloo's competition also includes a musical freestyle class. There's no seating, so bring your own lawn chairs. Concession stands. *8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake. (Take I-94 west to exit 150, go north 2 miles on Mt. Hope Rd., and turn right onto Glenn Rd. to the Hunt Club.) Free. (517) 522-5010, (517) 522-5331.*

★ **"Ming the Magnificent and Barbara": Ann Arbor Public Library.** Also, June 19 (different locations). A magic show by this Detroit-based husband-and-wife team, who in real life are librarians in the Detroit Public Library. Youths attending the show are also encouraged to sign up for the library's summer reading program. **Note:** Due to the anticipated start of construction for the library's expansion and renovation, today's show is the last special event at the main library until the fall. *2-2:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 5-9 p.m.

★ **Monthly Meeting: Vintage Ventures.** Speaker and topic to be announced. Vintage Ventures is open to all adventurous persons over age 50 interested in camping, hiking, biking, canoeing, skiing, and more. *7:30 p.m., Burns Park Community Center, 1320 Baldwin. Free. 663-3077.*

★ **Monthly Meeting: University Lowbrow Astronomers.** Speaker and topic to be announced. All invited. *7:30 p.m., U-M Exhibit Museum Planetarium, Geddes at North University. Free. 434-5668.*

★ **Brothers Coffeehouse.** See 2 Friday. 8 p.m.

10

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More than 35 local exhibitors display their flower varieties and arrangements at the Huron Valley Rose Society's Annual Rose Show. At Matthaei Botanical Gardens, Sun., June 18.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

"The Miss Firecracker Contest": Community High School Fine Arts Repertory Company. See 8 Thursday. 8 p.m.

"Greater Tuna": EMU Players. See 9 Friday. 8 p.m.

"Play It Again, Sam": Ann Arbor Civic Theater MainStage Production. See 14 Wednesday. 8 p.m.

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 8 p.m.

David Nastor: MainStreet Comedy Showcase. Also, June 17. A popular fixture on the college comedy circuit, Nastor is an offbeat, animated humorist who uses xylophones, horns, and other musical instruments as both sound effects and accompaniment to his storytelling. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $12 (students, $6 for late show only) cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 p.m.

Dance Jam: People Dancing Studio. See 2 Friday. 10 p.m.

FILMS

CG. "The Man with the Golden Arm" (Otto Preminger, 1955). Frank Sinatra, Eleanor Parker, Kim Novak. MLB 4; 7:30 p.m. **"The Three Faces of Eve"** (Nunnally Johnson, 1957). Joanne Woodward, David Wayne, Lee Cobb. MLB 4; 9:35 p.m. **MTF.** First feature to be announced. Mich., time to be announced. **"We Think the World of You"** (David Ward, 1989). Through June 17. Tom Berenger, Charlie Sheen, Corbin Bernsen. Mich., 9:45 p.m.

17 SATURDAY

7th Annual Breakfast Run: Ann Arbor Community Center. 1.5-mile run/walk and 5-mile competitive run through Gallup Park. Awards to overall male and female winners in each age category. All participants receive T-shirts. Post-race refreshments. *7 a.m. (registration), 9 a.m. (runs), Gallup Park parking lot. $6 in advance by June 10 and $7 day of race. For information call Kent Bernard at 662–3128.*

★ **Dressage at Waterloo: Waterloo Hunt Club.** See 16 Friday. 8:30 a.m.–dusk.

50th Anniversary Celebration: U-M Psychological Clinic. Lectures by two noted psychologists trained at the U-M Psychological Clinic. Arthur Kovacs, a psychotherapist from Santa Monica, California, and a founding dean of the California School of Professional Psychology, discusses **"Perspectives on the Education of Psychologists for the Coming Century."** Towson State (Baltimore) University psychology professor Ruthellen Josselson, author of *Finding Herself: Pathways to Identity Development in Women*, discusses **"The Invented Self: Relational Connection in Adult Development."** Refreshments. *10 a.m., U-M Alumni Center, 200 Fletcher St. at Washington. $5 donation. 764–3471.*

Canoeing Instruction Clinic: Ann Arbor Parks Department. See 3 Saturday. 10 a.m.–noon.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show").

★ **World of Food: Kitchen Port.** *Ann Arbor News* restaurant reviewer Connie Crump demonstrates recipes from Paula Wolfert's cookbook. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Father's Day Children's Party: Jacobson's.** All kids invited to paint a hanky or make a card for Dad. Lots of ties available for purchase. (Father's Day is tomorrow.) Refreshments. *11 a.m.–1 p.m., Jacobson's children's department. Free. 769–7600.*

★ **"The Way of God: The Journey Home": Eckankar Center of Ann Arbor.** See 3 Saturday. Noon–1 p.m.

★ **Magician Christopher Carter and Caricaturist Walt Griggs: North Campus Plaza.** See 3 Saturday. Noon–3 p.m.

"Plants for Man": Matthaei Botanical Gardens Conservatory Tour. See 3 Saturday. 1 & 2 p.m.

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 1–9 p.m.

"The Three Wishes": Young People's Theater. See 10 Saturday. 1 & 4 p.m.

★ **"How to Create a Good Fit": Whole Cloth.** Sewing demonstration by local sewing instructor Eula Reed. *1:30–3:30 p.m., Whole Cloth, 206 S. Fourth Ave. Free. 668–8028.*

★ **7th Annual Entertainment Spectacular for Seniors: Michigan Consolidated Gas Company Retirees Club.** For senior citizens ages 62 and older only. A vaudeville-style show featuring four of the area's most popular performers. Includes comic skits by talking mime **O. J. Anderson,** Ann Arbor's incurably michievous "New Wave Vaudevillian"; folk songs and originals performed on several instruments by **Gemini,** the acoustic duo of twin brothers Sandor and Laszlo Slomovits; Dixieland and traditional jazz by **The Surf Side Six,** the longtime house band at Detroit's Presidential Inn led by cornetist Tom Saunders; and pop standards and contemporary tunes by the **Ann Arbor Sweet Adelines.** Free pop and popcorn. *1:30 p.m., Michigan Theater. Free, but tickets are required. Tickets available weekdays at the Michigan Theater and from many area senior citizen centers. Transportation provided by the AATA. For ticket or bus information, call 668–8397.*

She dresses weird and her accordion playing is dismal, but acclaimed Chicago-based comedienne Judy Tenuta is still the self-proclaimed "love goddess of comedy." She's at MainStreet Comedy Showcase, Tues. & Wed., June 20 & 21.

★ **"How to Build Intergenerational Unity": Gray Panthers of Huron Valley.** Report by local delegates—Don and Edie Pelz, Harold and Clara Nitzberg, and Mary Anne Hayes—to last week's Mid-America Gray Panthers Conference in Minnesota. The conference's main agenda is exploring ways to break age barriers to build an age-integrated society. Refreshments. Gray Panthers is an intergenerational group dedicated to improving life for all age groups in the U.S. All invited. *2–4 p.m., Fire Station, 2nd-floor conference room, 107 N. Fifth Ave. Free. 662–2111.*

"Play It Again, Sam": Ann Arbor Civic Theater MainStage Production. See 14 Wednesday. 2 & 8 p.m.

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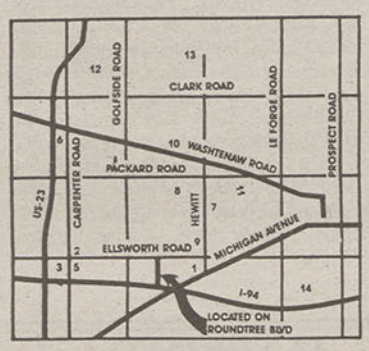

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The Square Dance Section: U-M Faculty Women's Club. Dancers of all levels (instruction available) are invited to participate in this relaxed group. Caller is Ed Henson. Bring your own partner. *8 p.m., Forsythe Intermediate School, 1655 Newport Rd. $5 guest fee. 996-0332.*

Chamber Music Concert. Well-known local professional pianist **Andrew Anderson** is joined by several friends for a program of solo piano and chamber music. Other performers are flutist Hali Fieldman, violist Melissa Gerber, violinist Georgia Greene, and clarinetist Mark Wolbers. The program includes Schubert's Wanderer Fantasy, trios by Schumann and Martinu, and works by local composers Leslie Hogan and Brian Nelson. *8 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. $5 (students & seniors, $3) at the door only. 769-5665.*

"The Miss Firecracker Contest": Community High School Fine Arts Repertory Company. See 8 Thursday. 8 p.m.

"Greater Tuna": EMU Players. See 9 Friday. 8 p.m.

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 8 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

David Nastor: MainStreet Comedy Showcase. See 16 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

AAFC. "The African Queen" (John Huston, 1951). Katharine Hepburn, Humphrey Bogart. **CG. "The Golden Coach"** (Jean Renoir, 1952). Stylized and visually resplendent story about an 18th-century acting troupe. Italian, subtitles. MLB 3; 7:30 p.m. **"The Rules of the Game"** (Jean Renoir, 1939). Classic, funny film contrasting the love affairs of aristocrats and working-class people. See Flicks. MLB 3; 9:30 p.m. **MTF.** First feature to be announced. Mich., time to be announced. **"We Think the World of You"** (David Ward, 1989). Tom Berenger, Charlie Sheen, Corbin Bernsen. Mich., 9:45 p.m.

18 SUNDAY

Ann Arbor Antiques Market. This nationally important show, which started modestly two decades ago at the Farmers' Market, now features more than 350 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and the authenticity of everything is guaranteed to be what the dealer's receipt says it is. The market is also an important source for dealers nationwide; at 5 a.m. dealers are already aggressively searching out choice items they can resell at a profit. *8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $3 (children under 12 accompanied by an adult, free). Free parking. 662-9453.*

★ **Dressage at Waterloo: Waterloo Hunt Club.** See 16 Friday. 8:30 a.m.-dusk.

★ **"Cement City Ride": Ann Arbor Bicycle Touring Society.** Fast/moderate-paced 100-mile ride through scenic countryside to Cement City, about 20 miles south of Jackson. *9 a.m. Meet at Wheeler Park, Depot St. at N. Fourth Ave. Free. 663-4726, 994-0044.*

★ **"Father's Day Snakes and Turtles": Washtenaw County Parks and Recreation Commission Nature Walk.** WCPARC naturalist Matt Heumann leads a wading tour at Independence Lake to catch and identify snakes and BIG turtles. A chance for Dad to show off his reptile-catching skills. *10 a.m., Independence Lake Park, 3200 Jennings Rd., Webster Twp. (Take US-23 north to the Six Mile Rd. exit and follow the signs.) $2 parking fee. 971-6337.*

★ **4th Annual "Taste of Ann Arbor": Main Street Area Association.** A chance to sample the gourmet specialties of more than 30 area restaurants at food booths set up along Main Street. All items $2.50 or less. Also, live jazz by an ensemble led by saxophonist Paul Vornhagen, and entertainment for children to be announced. *Noon-5 p.m., Main Street between Washington and William. Free admission. 995-7281.*

★ **Park Lyndon North Day Hike: Sierra Club.** Join Barb Powell for a pleasant day hike along gently rolling trails through Park Lyndon's fields and forest, and past ponds. *1 p.m. Meet at Ann Arbor City Hall parking lot for directions. Free. 971-9013.*

Showcase '89: Homebuilders Association of Washtenaw County. See 10 Saturday. 1-9 p.m.

★ **Annual Rose Show: Huron Valley Rose Society.** More than 35 local exhibitors display their outdoor-grown, homegrown roses. Also, special competitive classes for exhibitors under the age of 17 and first-time exhibitors. In addition to displays of varieties within five basic classes (hybrid tea, grandiflora, floribunda, miniature, and a combination class of climbing, shrub, and old-fashioned roses), there are modern, traditional, and oriental rose arrangements. Specialty classes include hybrid tea roses of different colors, a cycle of bloom on a single plant, and an English box collection (six roses, all in bloom, with no foliage). This year, the public votes for the most fragrant bouquet. All exhibits are sold at 4:30 p.m. to raise funds for the Rose Society. *2-4:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663-6856.*

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 2 p.m.

In just three years, the Kelly-Miller Brothers Circus has become one of Ann Arbor's most popular summertime traditions. This year, along with the requisite clowns and elephants, the parade features the Fred Hill Haberdashers Drill Team, a Cinderella pumpkin coach, and Cage Wagon Number 70 (above) from the International Circus Hall of Fame in Peru, Indiana. The parade takes place downtown, Fri., June 23. Circus performances are at the Ann Arbor Airport, Sat. & Sun., June 24 & 25.

"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 2, 3, & 4 p.m.

"The Three Wishes": Young People's Theater. See 10 Saturday. 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** See 4 Sunday. 4:30–6 p.m. (elementary school children), 8:30–10 p.m. (adults).

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 6:30 p.m.

★ **Monthly Meeting: Washtenaw County American Civil Liberties Union.** All invited to ask questions or address the ACLU board on any civil liberties matter. *7:30 p.m., First Unitarian Church, 1917 Washtenaw at Berkshire. Free. For information about tonight's meeting or for any ACLU-related inquiries, call Don Coleman at 662–5189 or 995–4684.*

FILMS

MTF. "Barry Lyndon" (Stanley Kubrick, 1975). Ryan O'Neal, Marisa Berenson. Based on William Thackeray's novel. Mich., 5:30 p.m.

Widely regarded as Britain's finest folk-style vocalist, June Tabor was recently named Vocalist of the Year for the second time by *FolkRoots* magazine. Ann Arbor audiences can find out why at The Ark, Tues., June 20.

19 MONDAY

★ **"Ming the Magnificent and Barbara": Ann Arbor Public Library.** See 16 Friday. *9:30–10 a.m., West Branch (Westgate Shopping Center); 2–2:30 p.m., Loving Branch (3042 Creek Dr. off Lorraine from Platt); 4–4:30 & 7–7:30 p.m., Northeast Branch (Plymouth Mall).*

★ **Bi-Weekly Run: Ann Arbor Hash House Harriers.** See 5 Monday. 6:30 p.m.

★ **Volunteer Information Session: U-M Hospitals.** See 5 Monday. 7 p.m., U-M Main Hospital, room 2C108.

★ **"A Sampler of Michigan Women: Their Lives Through Song": Candace Anderson.** Kalamazoo-based singer-songwriter Candace Anderson performs ballads and dramatizations based on women's diaries, speeches, and stories collected from the oral tradition. Tapes available for purchase. *7:30 p.m., EMU Roosevelt Hall Auditorium (off Washtenaw, corner of Forest and College Place), Ypsilanti. Free. 487–1218 (days).*

FILMS

MTF. "Let's Get Lost" (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 8 p.m.

20 TUESDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–1674, 996–3180.*

★ **Speed Workout: Ann Arbor Track Club.** See 6 Tuesday. 6:30 p.m.

★ **Weekly Meeting: Jugglers of Ann Arbor.** See 6 Tuesday. 7–10 p.m.

★ **General Meeting: Sierra Club.** U-M health physicist Bob Cornish discusses Chernobyl fallout in Ann Arbor, methane gas in the atmosphere, and his experiences working on the Super Collider Committee. All invited. *7:30 p.m., Matthaei*

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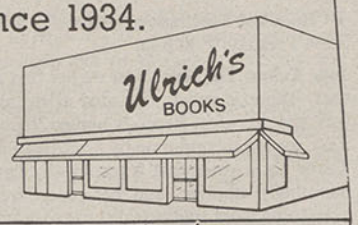

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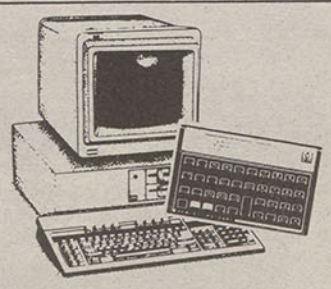

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★ **"El Salvador: Scenes from a Popular Uprising": Solidarity Discussion Series.** Talk by Kathryn Savoie, a member of the local Latin American Solidarity Committee who recently returned from a visit to El Salvador. *7:30 p.m., Guild House, 802 Monroe at Oakland. Free. 665-2709.*

★ **Guild House Women & Spirituality Series.** Speaker to be announced. *7:30 p.m., Guild House, 802 Monroe. Free. 662-5189.*

★ **"Buddhist Meditation Sessions": Jewel Heart.** See 6 Tuesday. 7:30 p.m.

June Tabor: The Ark. Now on her first American tour, Tabor is widely regarded as Britain's finest folk-style vocalist. Recently named Vocalist of the Year for the second time by *FolkRoots* magazine, Tabor has a voice that is technically flawless and hauntingly emotive, and her repertoire includes everything from traditional songs to material composed by such contemporaries as Eric Bogle, Richard Thompson, and 10,000 Maniacs. "Not since Judy Collins at her height has such strong and tasteful material been so beautifully expressed," says *Q* magazine critic Ian Cranna in his review of Tabor's new LP, "Aqaba." She is accompanied by pianist Huw Warren. *8 p.m., The Ark, 637½ S. Main. $9.50 (students & members, $8.50) at the door only. 761-1451.*

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 6 Tuesday. 8-10 p.m.

Judy Tenuta: MainStreet Comedy Showcase. Also, June 21. This acclaimed Chicago-area comedienne is known for her eccentric outfits and accordion playing. Dubbing herself "the love goddess of comedy," Tenuta devotes much of her strong-witted humor to destroying (or at least wounding) male egos. Preceded by two opening acts. Alcohol is served. *8 & 9:45 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $13.50 (students, $6.75 for late show only) cover charge. 996-9080.*

Ann Arbor Singles Ballroom Dancers. See 6 Tuesday. 8:30-11:30 p.m.

FILMS

MTF. "The Adventures of Robin Hood" (Michael Curtiz, William Keighly, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 7:15 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 9:30 p.m.

Ypsilanti-based acoustic trio Maxton Bay performs a free concert of traditional and contemporary blues, bluegrass, and folk tunes at the Main Street gazebo in Manchester, Thurs., June 22.

21 WEDNESDAY

★ **"Downtown Development Sites": Lively Downtown Task Force (Ann Arbor Area 2000).** See 7 Wednesday. 8 a.m.

★ **Summer Soups: Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to make light soups. *Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *4-4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7-7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994-2353, 996-3180.*

★ **Music on the Meadow: Glacier Hills.** See 7 Wednesday. Tonight: The **Saline Big Band** plays music ranging from the 40s and 50s to contemporary pop. 7-8:30 p.m.

★ **"The Non-Game Wildlife Fund": Washtenaw Audubon Society.** Talk by Michigan Department of Natural Resources representative Eve Rolandson. *7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 663-5444.*

The Ann Arbor Summer Festival's Top of the Park features music and other entertainment by top-notch local and area performers, including harmonica wizard Peter Madcat Ruth (right), who performs Sun., June 25. All performances are followed by showings of classic and recent hit films. It all happens nightly on the top deck of the Fletcher St. parking structure, June 23-July 15. It's all free, too!

★ **"The Styling of Junipers": Ann Arbor Bonsai Society.** Demonstration by local Bonsai expert (and attorney) Bruce Baker, a regular columnist for the *American Bonsai Journal*. Baker has had his trees displayed in the National Bonsai Foundation's invitational exhibition and the Mid-American Bonsai Exhibit. *7:30 p.m., Matthaei Botanical Gardens, 1800 Dixboro Rd. Free. 971-7570.*

Judy Tenuta: MainStreet Comedy Showcase. See 20 Tuesday. 8 & 9:45 p.m.

FILMS

MTF. "The Adventures of Robin Hood" (Michael Curtiz, William Keighly, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 7:15 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 9:30 p.m.

22 THURSDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *9:30-10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994-2353.*

★ **Burnham, Seltz, and Hunt: Ann Arbor Recreation Department Mid-Day Mid-Town Music Series.** Original blues, folk, and country-influenced songs by these three area musicians. *Noon-1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994-2326.*

★ **Boyer and Fitzsimmons Comedy Magic: U-M Hospital Arts Program.** Comedy-filled magic show by these two local magicians. *12:30 p.m., University Hospital courtyard. Free. 936-ARTS.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: Carol Parven explains how to collaborate in a **"Jewish Grandparents Memory Book."** 1:15 p.m.

★ **All-Comers' Meet: Ann Arbor Track Club.** See 1 Thursday. 7-8:30 p.m.

★ **Maxton Bay: Manchester Recreation Task Force Gazebo Concert.** The Ypsilanti-based acoustic trio of Mark Palms, Carol Wells Palms, and Sheila Warner performs traditional and contemporary blues, bluegrass, and folk tunes. Their program tonight includes material from their second LP, "Road Home." *7 p.m., gazebo on W. Main St. (2 blocks west of downtown), Manchester. Free. 428-7722.*

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 8 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

FILMS

MTF. "Romeo and Juliet" (George Cukor, 1936). Norma Shearer, Leslie Howard, John Barrymore, Basil Rathbone. Mich., 7 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 9:45 p.m.

23 FRIDAY

Kelly-Miller Brothers Circus: Catherine McAuley Health Center. Also, June 24 & 25. Now in its fourth year, the annual visit of the Kelly-Miller Brothers Circus has become a popular local summertime tradition. One of only eight remaining

traveling circuses in the U.S., this three-ring circus from Hugo, Oklahoma, returns with a show featuring several new acts, including a costumed dog act, a dove act, a comical trained kitten act, and an upside-down walk at the top of the tent. Also, elephant and dog & pony acts, aerialists and acrobats, and jugglers and clowns.

Regular performances are tomorrow and Sunday (see listings for performance times). Today there are three events. At 7:30 a.m. the **circus caravan** arrives and sets up at the Ann Arbor Airport. The public is invited to watch the unloading of the animals and the raising of the tent, with the elephants pulling up the poles.

At noon you can watch a **circus parade** that begins in front of the U-M president's house on South University and proceeds to State Street, north to Liberty, west to Main, south to William, and east back to the starting point. This year's parade is highlighted by three wagons from the International Circus Hall of Fame in Peru, Indiana: the 1903 Sig Sautelle Dog & Pony Show band chariot (the only shell-type bandwagon in the world), a Hollywood-built 1950s Cinderella pumpkin coach (the prototype for the coach in Disney's "Cinderella"), and a cage wagon built by the Peru Trust Company. The 50-unit parade also features the circus performers, who ride in antique cars and horse-drawn vehicles, along with Fleishman's Family Clowns, the Detroit Rock 'n' Rollers roller skating team, the popular Fred Hill Haberdashers Drill Team (a group of men in business suits carrying briefcases and copies of the *Wall Street Journal*), and two floats from the Detroit Parade Company, which produces Detroit's Thanksgiving Day Parade. Also, local youth gymnasts, high-wheel and antique bicycles, assorted horse teams, horseback riders, and horse-drawn vehicles—all followed by Project Grow volunteers dressed as clowns and equipped with wheelbarrows to collect fresh manure for Project Grow gardens. The parade regularly draws several thousand spectators. Motorists should avoid the central business district between noon and 1 p.m.

Today's events conclude with a **gala opening** (7 p.m.–12:30 a.m.), a benefit featuring a cocktail hour, a sit-down dinner around the center ring catered by the Moveable Feast, an hour of circus performances, and ballroom dancing to the Bird of Paradise Orchestra, a 10-piece big band led by bassist Ron Brooks, co-owner of the Bird of Paradise jazz club. Proceeds to benefit the Catherine McAuley Health Center. *7:30 a.m. (tent raising), Ann Arbor Airport; noon–1 p.m. (parade), downtown; 7 p.m.–12:30 a.m. (gala opening), Ann Arbor Airport. Attendance at the tent raising and parade is free. Gala opening: $150. Saturday and Sunday circus performances: $6 (children under 12, $4) in advance at all local Kroger stores and at the parade; $7 (children under 12, $5) at the gate. 572–3192.*

★**Mr. Keys the Clown: Jacobson's.** Performance in conjunction with the Catherine McAuley parade by this local clown. Also, free helium balloons. *11 a.m.–2 p.m., Jacobson's. Free. 769–7600.*

The Frog Island Zydeco, Blues, and Jazz Festival: The Ark. Also, June 24. A major highlight of the local musical year, the festival has been taken over by The Ark (from WEMU) and expanded to two days. A diverse mix of top-notch listening and dancing music under a spacious, wall-less tent with room for blankets, lawn chairs, picnic baskets, and children (those under 12 admitted free). Also, a cash bar, a variety of nonalcoholic beverages, and food booths specializing in American, soul, Louisiana, and natural foods.

The program opens today with two sets of relaxing, contemporary "after work" jazz by **Kusuku Mafia's Success Jazz Quartet**, a Detroit-based ensemble led by saxophonist Mafia. Today's program also includes a salute to New Orleans R&B by the **Sun Messengers**, the Detroit-area's hottest big-band dance ensemble; **Wayne Toups and Zydecajun**, a young zydeco band from the Louisiana back country with a contemporary edge and a galvanizing beat; and **Queen Ida and the Bontemps Zydeco Band**, Ann Arbor's favorite exponents of zydeco, the heady musical gumbo that blends Cajun, blues, and rock 'n' roll elements. *4 p.m.–midnight, Frog Island Field, Depot Town, Ypsilanti. Tickets $9.50 (Fri.), $11.50 (Sat.), $16.50 (both days) in advance at Schoolkids', PJ's Used Records, Herb David Guitar Studio, Peaceable Kingdom, Little Professor Book Center, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $12 (Fri.), $14 (Sat.); $23.50 (both days) at the gate. To charge by phone, call 763–TKTS. For information, call 487–2229.*

★**Vacation Bible School: Ann Arbor Church of Christ.** Also, June 24 (9 a.m.–4 p.m.) and 25 (9:30–11:30 a.m.). For preschoolers through junior high students, a weekend of lessons, speeches, and activities exploring the role of the Bible in people's lives. Also, classes for high school and college youths and adults. Snacks & lunch provided tomorrow. All invited. *7–8:30 p.m., Ann Arbor Church of Christ, 530 W. Stadium Blvd. (across from Pioneer High School). Free. Preregistration available, but not required. 662–2756.*

The interdisciplinary performance ensemble Galapagos (from left, Holly Norgard, Marty Walker, and Wayne Francis) uses improvisational dance and free jazz/avant-garde musical improvisation to explore the relationships between music and dance. They're at Kerrytown Concert House, Fri., June 23.

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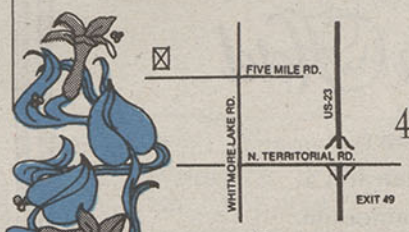

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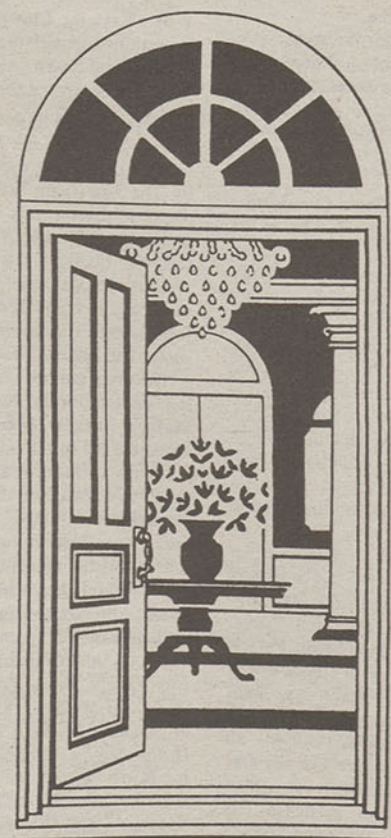

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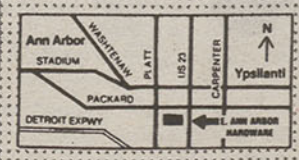

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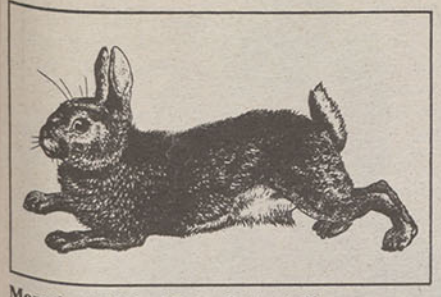

More than 2,000 of Peter Cottontail's relatives—from Netherlands dwarfs to Flemish giants—are on display at the 6th Annual Midnight Rabbit Show. At the Washtenaw Farm Council Grounds, Sat., June 24.

★**Top of the Park: Ann Arbor Summer Festival.** Continues nightly through July 15. Music and other entertainment by top-notch local and area performers at 7 p.m., followed at sunset by showing of classic and recent hit films on a huge screen attached to the top of the U-M's Fletcher Street parking structure. The Top of the Park schedule opens tonight with a selection of **Dr. Seuss cartoons**, including "The Lorax," "The Cat in the Hat," and "Green Eggs and Ham." (No live entertainment tonight.) *7–11 p.m., top deck of the Fletcher St. parking structure (next to the Power Center). Free. 747–2278.*

Bi-Weekly Meeting: Expressions. See 9 Friday. This week's topics: "In What Ways Are My Parents Still Affecting My Life?" and " 'Stoppers' in a Relationship." 7:30 p.m.

Acupuncturist Michael Andrew Vincent: Contributions to Wisdom Newsletter/Crazy Wisdom Bookstore Lecture Series. See 9 Friday. Bio Energy Medical Center (Ann Arbor) associate Vincent discusses how the environment relates to the body's balance and demonstrates some practical oriental healing techniques. Vincent's background includes performing acupuncture therapy for chronic alcohol and drug abusers, an internship in the Bronx at the nation's oldest acupuncture clinic, and studies at China's Guandzhou College of Traditional Chinese Medicine. *7:30 p.m. (tea); 8 p.m. (lecture), Crazy Wisdom Bookstore, 206 N. Fourth Ave.*

Spinning Stars Square Dance Club. See 9 Friday. 8–10:30 p.m.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater (Ann Arbor Summer Festival). Also, June 24 & 25 & July 6–8, 13–15, & 20–22 (different location in July). EMU theater professor Marvin Sims directs Lorraine Hansberry's dramatic exploration of interracial relationships, homosexuality, prostitution, drug use, and political/social activism. Set in the Greenwich Village of the 60s, the action centers around the disillusioned intellectual Sidney Brustein and his colorful circle of artistic and political friends. The play examines liberal values and presages the political, social, and moral turmoil of the later 60s. Playwright Hansberry, who also wrote "A Raisin in the Sun," died at 35 in 1965. The cast includes Scott Troia, John Vincent, Jeff Pickell, Sean Patrick, Anders Ramsay, Susan Babbitt, and Ann Rizick. *8 p.m., Lydia Mendelssohn Theater. Tickets $8–$10 (seniors $7–$9, at the door only) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763-TKTS. For information, call 747–2278.*

Galapagos: Kerrytown Concert House. This interdisciplinary performance ensemble includes dancer Holly Norgard-Kriegel, bass clarinetist Marty Walker, and sculptor Wayne Francis (who provides sets and sculpturally influenced sound pieces). The group uses postmodern improvisational dance and free jazz/avant-garde musical improvisation to explore the relationships between music and dance. Each of the members has a vital solo career: A Northern Michigan University music professor, Walker focuses his performing efforts on new music—he has premiered over 40 works in the last several years; Norgard-Kriegel founded the Dance Arts Academy, which offers creative movement workshops for gifted and talented, learning disabled, and emotionally disturbed children. Francis is director of Northern Michigan University's Lee Hall Gallery. *8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Tickets $7 (assigned seating, $20; students & seniors, $5). Reservations suggested. 769–2999.*

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 8 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

"African Rainforest Dance Jam": People Dancing Studio. Dance barefoot or in dancing shoes to African music, along with some Caribbean and Latin music. Live kunga drumming by Jamina Vasconcellos and others. Drummers are invited to jam, and all are invited to bring African music tapes (properly cued) and records. Children welcome. No smoking, no alcohol. Proceeds to benefit rainforest preservation efforts. *8:30 p.m.–1 a.m. (or longer), People Dancing Studio, 111 Third St. (between Huron and Washington). $2 donation. 996–2405.*

Jeff Allen: MainStreet Comedy Showcase. Also, June 24. Ann Arbor debut of this Chicago comic known for his blend of personal and topical observational humor. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for late show only) cover charge. 996–9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 p.m.

FILMS

Ann Arbor Summer Festival. "Dr. Seuss Cartoons." See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m.
MTF. "Dangerous Liaisons" (Stephen Frears, 1989). Also, June 24. Glenn Close, John Malkovich, Michelle Pfeiffer. Mich., 9:10 p.m.
"Let's Get Lost" (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 6:45 & 11:30 p.m.

24 SATURDAY

Gallery Tours: Ann Arbor "Y"/Ann Arbor Art Galleries. Ride "Y" vans on two different tours of Ann Arbor museums and galleries. The eastern route visits Signed Designs, One One Eight, Artful Exchange, Eyemediae, Le Minotaure, Format Framing, U-M Slusser Gallery, U-M Museum of

Ann Arbor's Wild Swan Theater presents another delightfully imaginative children's play, "The Emperor and the Kite," at Trueblood Theater, Sat. & Sun., June 24 & 25.

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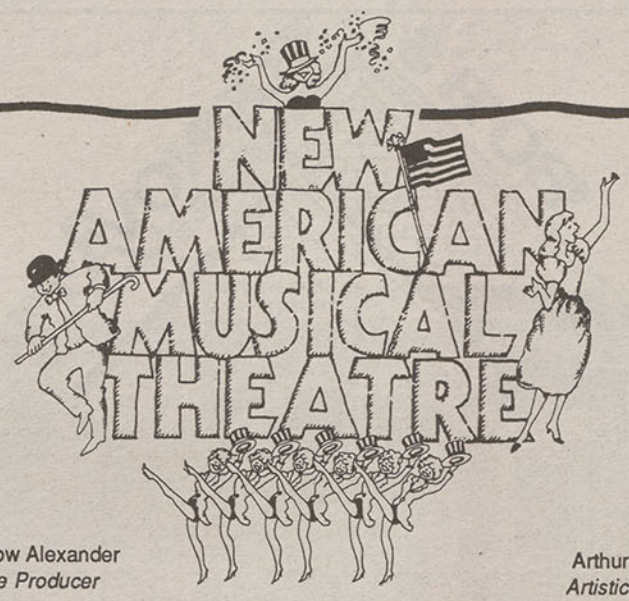

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An informal reading of a full-length work-in-progress, **The Rainbow Peddlar**, based on the work of Yip Harburg, will also be held on July 6-8 at 6:00 pm in the Power Center Rehearsal Hall. Bring your supper or pick up a wonderful sandwich from *The Top of the Park*. $5.00 donation at the door.

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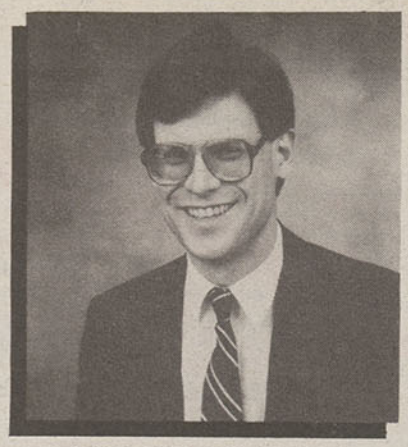

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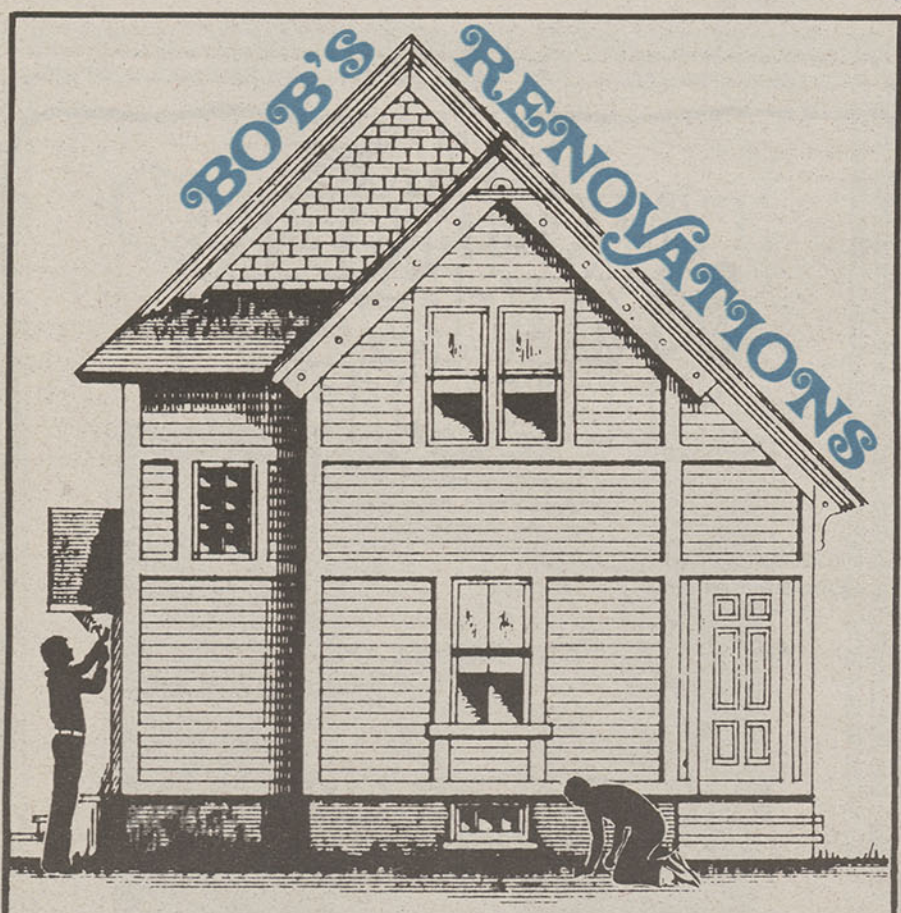

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Art, and the Clay Gallery. The western tour stops at Selo/Shevel, Gallery Von Glahn, Alice Simsar, 16 Hands, the Ann Arbor Art Association, and Clare Spitler Works of Art. See Galleries for specific exhibit information. *10 a.m.–5 p.m. (vans leave every 30 to 40 minutes), Ann Arbor "Y," 350 S. Fifth Ave. (at William). Each tour $.50. 665–4883.*

Canoeing Instruction Clinic: Ann Arbor Parks Department. See 3 Saturday. 10 a.m.–noon.

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show").

★ **Annual Huron River Cleanup Day: Ann Arbor Parks Department/CanoeSport.** All invited to help clear debris from the Huron River between Barton and Gallup parks. Canoes available, or you can bring your own. *11 a.m. Meet at CanoeSport, 940 N. Main. Free. 994–2778, 996–1393.*

★ **Donvier Ice Cream Maker and the Victorio Strainer: Kitchen Port.** Kitchen Port's Julie Lewis demonstrates how to use these two appliances to make raspberry ice cream and sorbet. *11 a.m.–noon, Kitchen Port (Kerrytown). Free. 665–9188.*

The Frog Island Zydeco, Blues, and Jazz Festival. See 23 Friday. Today, the afternoon jazz program includes **Straight Ahead**, a Detroit-based female jazz quartet that reached the finals in the recent Sony Black Innovators competition; **New York Force**, a top Detroit jazz quintet led by saxophonist Vincent York; **Blue Turbulence**, a brand-new 7-piece band with a 4-man horn section assembled by Ann Arbor's world-class boogie & blues pianist Mark **"Mr. B"** Braun and featuring bassist Kurt Krahnke, drummer Andy Conlin, Sun Messengers Rick Steiger on baritone sax and Johnny Paxton on trombone, and a trumpeter and tenor sax player to be announced; and the midwestern debut of **The Geri Allen/Charlie Haden/Paul Motian Trio**, a nationally acclaimed trio whose music blends jazz with blues and funk. The evening dance party features the **Trinidad Tripoli Steel Band**, a popular calypso and reggae percussion ensemble from Ypsilanti; the area debut of a blues band led by pianist **Marcia Ball**, a celebrated hard-belting blues singer from Austin, Texas; and blues harpist **Junior Wells**, a Chicago blues legend who also performs with his band. 11 a.m.–midnight.

Kelly-Miller Brothers Circus: Catherine McAuley Health Center. See 23 Friday. 11 a.m. and 2 & 7 p.m.

★ **Magician Christopher Carter and Caricaturist Walt Griggs: North Campus Plaza.** See 3 Saturday. Noon–3 p.m.

"The Three Wishes": Young People's Theater. See 10 Saturday. 1 & 4 p.m.

"The Emperor and the Kite": Wild Swan Theater (Ann Arbor Summer Festival). Also, June 25. Cofounded in 1980 by U-M theater professor Hilary Cohen and local actress (and Say Cheese Cheesecakes owner) Sandy Ryder, Wild Swan has established a reputation for delightfully imaginative children's theater productions that combine conventional drama with storytelling, dance, music, and puppetry. Their earlier shows include "Hawk, I'm Your Brother" and "The Griffin and the Minor Canon," a hit at last year's Summer Festival.

Wild Swan's current production, which premiered at the U-M Museum of Art this past winter, is Rose Marie Hester's adaptation of Jane Yolen's fairy tale about a tiny Chinese princess who is disregarded by her father (the emperor) and her bigger brothers and sisters until she rescues her father from imprisonment in a tower by flying her strong, beautiful kite. The play is performed in English and sign language, with offstage descriptive commentary transmitted through earphones for the benefit of blind children.

10-year-old Diana Wang stars as the princess, Noonie Anderson and Julie Guy of the J. Parker Copley Dance Company dance the roles of the Kite and the Monk, and the emperor and other characters are represented by giant, fanciful puppets created by mask-maker John Gutoskey, who recently joined the U-M theater design faculty. The cast also includes U-M musical theater students Drew Frady, Perry Ojeda, and Lynn Sherwood. Wild Swan co-directors Cohen and Ryder appear as the storytellers, and Kim Willett is the signing actress. Original oriental percussion music by Shoko Araya and Chris Hardy. *2 & 4 p.m., Trueblood Theater, Frieze Bldg., 105 S. State. Tickets $4 (children, $2) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763-TKTS. To register blind children for offstage audio description, call 995-0987. For general information, call 747-2278.*

After 50 years in the music business, Mel Torme has suddenly become a trendy favorite—but don't hold that against him. The velvet-voiced pop/jazz singer opens the 6th Annual Summer Festival, at Power Center, Thurs., June 24.

German Park Picnic. Old-fashioned German dinner served a la carte (approximately $5-$7) with wine, beer, pop, and coffee on sale. Dancing to music by a German band to be announced. All invited. *4–11 p.m. (no admittance after 10 p.m.), German Park, Pontiac Trail (7 miles north of Ann Arbor; look for the banners and signs marking the entrance). $4 (under 12, free). No one under 18 admitted without parent or legal guardian. 769–0048 (weekends).*

★ **"Women, Sex, and Addiction": Community Newscenter.** Psychologist Charlotte Davis Kasl, an Ann Arbor native currently living in Minneapolis, is on hand to sign copies of her new book, described by the *ALA Booklist* as a "greatly informative and compassionate exploration of the roots of sexual addiction among women." *6–7 p.m., Community Newscenter, 330 E. Liberty. Free. 663–6168.*

★ **"Revelling on the River": Ann Arbor Parks Department.** Ragtime, blues, and early jazz by the **Natural Blues Band,** a local group led by pianist Jerry Perrine. Bring a blanket and picnic. *6:30–7:30 p.m., Gallup Park canoe livery. Free. 994–2780.*

★ **6th Annual Midnight Rabbit Show: Ann Arbor Rabbit Association.** More than 400 breeders from throughout the Midwest and Canada usually enter some 2,000 rabbits in this American Rabbit Association-sanctioned event. (Last year's unusually hot summer kept the show about 25 percent smaller than usual. Heat is very stressful for rabbits, and many breeders were reluctant to risk the health of their prize rabbits. A couple of rabbits died from the heat during last year's show.) Sixteen of the more than fifty recognized rabbit breeds are represented, from the 2½-pound Netherlands Dwarf rabbit to the 15-pound Flemish giant. Also, rabbits and cages are for sale. Refreshments, raffle.

Activities begin at noon today with a single-breed show featuring Satin rabbits. *7–10 p.m. (youth competition), 8 p.m.–2 or 3 a.m., Washtenaw Farm Council Grounds, 5055 Ann Arbor-Saline Rd. $2 entry fee per rabbit. Free to spectators. 428–9446 (eves.), 668–6709 (eves.).*

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **Lady Be Good**, an all-women local jazz quintet led by pianist Stephanie Ozer and vocalist Kathy Moore. They play the music of the all-women big bands of the 20s, 30s, and 40s. Other members are drummer Liz Bell, bassist Sue Scott, and vibes player Diana Crum. Followed at 9:30 p.m. by a showing of **"The Wizard of Oz"** (Victor Fleming, 1939), with Judy Garland, Ray Bolger, Bert Lahr, and Jack Haley. Also, the Bugs Bunny cartoon **"Hot Cross Bunny."** 7–11 p.m.

Mel Torme: Ann Arbor Summer Festival. The sixth annual Summer Festival (June 24–July 15) opens tonight with the Ann Arbor concert debut of this legendary "singer's singer." The velvety-voiced Torme has always been a favorite among musical professionals, and now, after over 50 years in the music business, the rest of the world is catching Mel-fever. According to *New York* magazine, "The 'in' thing to do for yuppies right now is to attend a Mel Torme concert." But don't hold that against the man who is arguably the best pop-jazz singer ever. Just remember what Bing Crosby said about Torme, and you'll realize that you needn't be upwardly mobile or trendy to enjoy his music: "He does things only a superior musician can do; he can change keys, sing up and down, make modulations, all the licks, and he always builds up to a dramatic climax on top of that. I'm telling you, Mel Torme's the best singing entertainer I've ever seen." *8 p.m.,*

Power Center. Tickets $19–$35 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. Group rates and series passes available; call for more information. To charge by phone, call 763-TKTS. For information, call 747–2278.

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater (Ann Arbor Summer Festival). See 23 Friday. 8 p.m.

"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 8 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

Jeff Allen: MainStreet Comedy Showcase. See 23 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

FILMS

Ann Arbor Summer Festival. "The Wizard of Oz" (Victor Fleming, 1939). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Dangerous Liaisons"** (Stephen Frears, 1989). Glenn Close, John Malkovich, Michelle Pfeiffer. Mich., 5 & 9:40 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 7:20 p.m.

25 SUNDAY

★ **Annual Independence Lake Picnic: Sierra Club.** Activities traditionally include frisbee, volleyball, hiking, swimming, and more. Bring your own meat to barbecue, a dish to pass, and table service. Charcoal provided. Cold drinks available for purchase. All invited. *10:30 a.m. Meet at Ann Arbor City Hall parking lot for directions. Free. 482–9686.*

"The Sign in Sidney Brustein's Window": Ann Arbor Civic Theater (Ann Arbor Summer Festival). See 23 Friday. 2 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 2 p.m.

"The Emperor and the Kite": Wild Swan Theater (Ann Arbor Summer Festival). See 24 Saturday. 2 & 4 p.m.

Kelly-Miller Brothers Circus: Catherine McAuley Health Center. See 23 Friday. 2 & 4:30 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 2, 3, & 4 p.m.

"A Gem and Its Burlesque": Ann Arbor Silent Film Society. The main feature is **"Beau Geste"** (Herbert Brenon, 1926), a classic silent adaptation of P. C. Wren's tale of romance, intrigue, and adventure in the French Foreign Legion. It stars Ronald Colman, Neil Hamilton, Ralph Forbes, Noah Beery, William Powell, Victor McLaglen, Alice Joyce, and Mary Brian. Today's show also features **"Beau Hunks"** (James Horne, 1931), a Laurel & Hardy comedy in which Ollie joins the Foreign Legion to forget a lost love and brings Stan along with him. *3 p.m., Berkshire Hilton, 610 Hilton Blvd. (off S. State just south of Briarwood Mall). $2.50 (members, $1.50) donation. 761–8286, 761–7800.*

★ **St. John's Festival: Rudolf Steiner Institute.** Music, a play (tentative), talks about the meaning of the St. John's Festival, and a potluck supper. Bring a dish to pass. *4–8 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662–9355.*

★ **Dog Training and Care Clinic: Humane Society of Huron Valley.** Includes discussion of breeding characteristics, feeding tips, housebreaking advice, grooming pointers, health care, and obedience training. Dogs and equipment are on hand for demonstrations. Followed by a question-and-answer period. *4–6 p.m., Ann Arbor Dog Training Club, 1575 E. North Territorial Rd. (2 miles east of US-23). Free. 662–5545.*

Gail Davis Barnes: Kerrytown Concert House. Pianist Barnes is a veteran soloist and accompanist, and has presented lecture recitals on Afro-American music throughout the country. A U-M grad, she has participated in master classes with Malcolm Frager, Theodore Lettvin, Dorothy Taubman, and Ralph Votapek. Program includes works by Afro-American composers William Grant Still and George Walker. Also, works by Schumann, Beethoven, Rachmaninoff, and Debussy. Reception follows. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. $7 (assigned seating, $10; students and seniors, $5). Reservations suggested. 769–2999.*

"The Three Wishes": Young People's Theater. See 10 Saturday. 4 p.m.

★ **Israeli Dancing: Jewish Community Center.** See 4 Sunday. 4:30–6 p.m. (elementary school children), 8:30–10 p.m. (adults).

"Farewell Dance": Scandinavian Folkdancers of Ann Arbor. A chance to say goodbye to local folk dance teachers Rick and Gina Hoefer, who are leaving town this summer. Contras, squares, and Scandinavian couple dances to live music by the Sharon Hollow String Band and Bruce Sagan's Scandinavian Band. Beginners welcome; all dances taught. No partner necessary. *6:30–10 p.m., Pittsfield Grange Hall, Ann Arbor-Saline Rd. (a half-mile south of I-94). $4. 971–1608.*

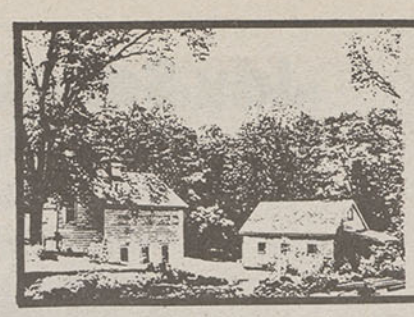
"The Waynesville Trilogy, Parts 1 & 2": Performance Network. See 15 Thursday. 6:30 p.m.

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **Madcat's Pressure Cooker,** a top-notch local blues-rock quintet led by Ann Arbor's world-class harmonica wizard, Peter Madcat Ruth. The band also includes drummer John Bock and three former Urbations, keyboardist-vocalist Andy Boller, bassist Oni Werth, and guitarist Doug Kornke. Followed at 9:30 p.m. by a showing of **"Cleopatra"** (Joesph L. Mankiewicz, 1963), with Elizabeth Taylor, Richard Burton, Rex Harrison, and Roddy McDowall. Also, the Bugs Bunny cartoon **"What's Cookin', Doc?"** 7–11 p.m.

FILMS

Ann Arbor Silent Film Society. "A Gem and Its Burlesque." See Events listing above. Berkshire Hilton, 3 p.m. **Ann Arbor Summer Festival. "Cleopatra"** (Joseph L. Mankiewicz, 1963). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Excalibur"** (John Boorman, 1981). Nicol Williamson, Nigel Terry, Helen Mirron. Based on King Arthur's legend. Mich., 5 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 7:45 p.m.

The hyperkinetic Nylons are an all-male "rockappella" vocal quartet whose repertoire ranges from swing-era material and doo-wop classics to contemporary songs. You can hear their seamless harmonies at Power Center, Wed., June 28.



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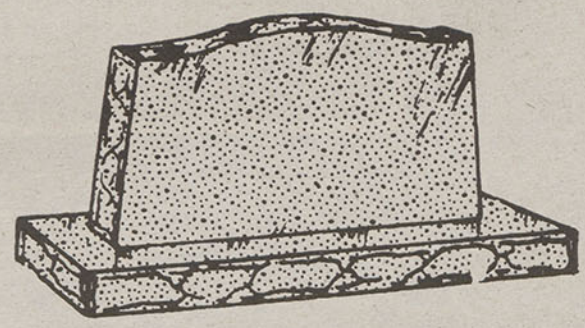

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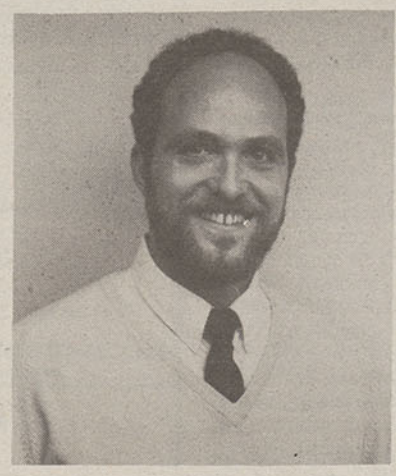

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The outstanding Lar Lubovitch Dance Company performs the midwestern premiere of their intelligent, passionate interpretation of Gershwin's Rhapsody in Blue. At Power Center, Mon., June 26.

26 MONDAY

★ **Safety Town: Ann Arbor Police Department/ Ann Arbor Public Schools.** An effective and enjoyable way for children entering kindergarten in the fall to learn the basics of traffic safety. Participants are instructed through use of a mock city, with tricycles, street signs, and automated traffic lights. Also, safety songs, games, stories, art, and project activities. There are eight 4-day sessions, two that run June 26–29 and July 3 & 5–7 and two that run July 10–13 & 17–20. Children are requested to attend the session designated for their school. Parochial and private school children are requested to attend the session designated for the public school district where they live. Safety Town is also a worthwhile summertime introduction to classmates and school.

Two sessions begin today, one 9–11:30 a.m. (Abbot, King, Logan, and Northside) and one 12:30–3 p.m. (Allen, Angell, Burns Park, Lawton, and Pattengill). Two sessions begin July 3, one 9–11:30 a.m. (Bryant, Carpenter, Mitchell, Pittsfield, and Thurston) and one 12:30–3 p.m. (Dicken, Eberwhite, Haisley, Wines, and Mack). Parents should plan to stay with their children for 30 minutes on the first day for a brief but important information session. *9–11:30 a.m. and 12:30–3 p.m., Abbot School, 2670 Sequoia. Free. Advance registration required. If you haven't received a registration form in your child's kindergarten packet, call 994–2865.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **Joel Mabus**, a virtuoso guitar, banjo, fiddle, and mandolin player from mid-Michigan. Followed at 9:30 p.m. by a showing of **"Mother, Mother"** (Micki Dickoff, 1988), the story of a man dying of AIDS and his struggle to come to terms with his relationship to his mother. It stars John Dye, Polly Bergen, and Bess Armstrong. Also, the Tom and Jerry cartoon **"Zoot Cat."** 7–11 p.m.

★ **Evening Voyages: Ann Arbor Public Library.** See 12 Monday. Tonight: Local storyteller Barbara Schutz. 7:30–8:15 p.m.

Lar Lubovitch Dance Company: Ann Arbor Summer Festival. As one critic explained, "You don't watch this company, you experience it with your eyes, yes, but with your ears, too, and the deep connecting tissues of your body." After last year's outstanding success, the Lar Lubovitch Dance Company returns to the Summer Festival with the Midwest premiere of **Rhapsody in Blue**. Known primarily for his modern dance choreography, Lubovitch crossed over to ballet with this work, created for the New York City Ballet. His interpretation of Gershwin's masterpiece is intelligent, passionate, and virtuosic—very demanding, exciting stuff danced perfectly by a company many consider to be a national treasure. *8 p.m., Power Center. Tickets $14–$20 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. Group rates and series passes available; call for more information. To charge by phone, call 763-TKTS. For information, call 747-2278.*

FILMS

Ann Arbor Summer Festival. "Mother, Mother" (Micki Dickoff, 1988). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Also, a second feature film to be announced. Mich., 8 p.m.

27 TUESDAY

61st Annual Ann Arbor Women's Golf Tournament: Ann Arbor Women's Golf Association. Continues through June 30. Three days of match play with consolation bracket. Trophies for medalist and tournament champion and prizes for winner, runner-up, and consolation in each flight and for fewest putts, longest drive, and closest to the pin. Open to all women golfers age 16 and older who are either residents of Washtenaw County or members of the AAWGA or any private or semiprivate golf club in Washtenaw County. *7 a.m., Huron Hills Golf Course, 3465 E. Huron River Dr. at Huron Pkwy. $35. Registration required by June 24. 662-1170.*

★**Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** Also, June 28–July 2. Horses and riders from all over the U.S. compete in these two A-rated American Horse Shows Association shows. Traditionally, as many as five of Waterloo's competitors go on to compete for the AHSA national championship. There are three categories of competition. In the hunter class, riders are judged on the style and form with which their horses jump fences that simulate objects encountered on the fox-hunting field. In the equitation class, the score is based on the rider's handling of the horse on the flat and/or over fences. In the jumper class, the score is based on how successfully the horse jumps a series of fences. It's particularly amusing to watch the pony classes. There are no seats, so bring your own. Concession stands. *8:30 a.m.-dusk, Waterloo Hunt Club, Grass Lake. (Take I-94 west to exit 150, go north 2 miles on Mt. Hope Rd., turn right onto Glenn Rd. to the Hunt Club.) Free. (517) 552-5010, (517) 552-5331.*

★**Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *9:30–10 a.m. & 2–2:30 p.m., Ann Arbor Public Library West Branch (Westgate Shopping Center); and 4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–1674, 996–3180.*

★**Afromusicology Ensemble: U-M Hospital Arts Program.** Clarinetist Morris Lawrence leads this high-quality ensemble in jazz, gospel, and Dixieland tunes. *2 p.m., University Hospital courtyard. Free. 936–ARTS.*

★**Speed Workout: Ann Arbor Track Club.** See 6 Tuesday. 6:30 p.m.

★**Weekly Meeting: The Jugglers of Ann Arbor.** See 6 Tuesday. 7–10 p.m.

★**Nature Photography Study Club: Ann Arbor Camera Club.** Open to anyone interested in nature photography, from novices to experienced photographers. Bring some ideas and/or slides to show. *7:30 p.m., Forsythe Intermediate School, room 310, 1655 Newport Rd. Free. 995–3577.*

★**Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight's live entertainment to be announced. Followed at 9:30 p.m. by a showing of **"Manhattan"** (Woody Allen, 1979), with Woody Allen, Diane Keaton, Mariel Hemingway, and Michael Murphy. Also, the Bugs Bunny cartoon **"The Big Snooze."** 7–11 p.m.

"Performance Art": Performance Network. Also, June 28 & 29. Two half-hour multimedia performance pieces by Detroit artists, **"Vignettes"** by Satori Circus (the stage name of Russell Taylor) and **"Ritual"** by Mary Converse and Bradley Rubenstein. *8 p.m., Performance Network, 408 W. Washington. $6 by reservation and at the door. 663-0681.*

Ann Arbor Singles Ballroom Dancers. See 6 Tuesday. 8:30–11:30 p.m.

FILMS

Ann Arbor Summer Festival. "Manhattan" (Woody Allen, 1979). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Also, a second feature film to be announced. Mich., 8 p.m.

28 WEDNESDAY

★**Waterloo Hunter/Jumper Classic: Waterloo**

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If you are interested in learning more about our program, contact us to make a reservation for the next free orientation session on Monday, June 5th at 5:30 p.m. There is no obligation and we assure you that the information you receive will be useful in your future efforts to lose or maintain weight. (Call for additional orientation dates and times.)

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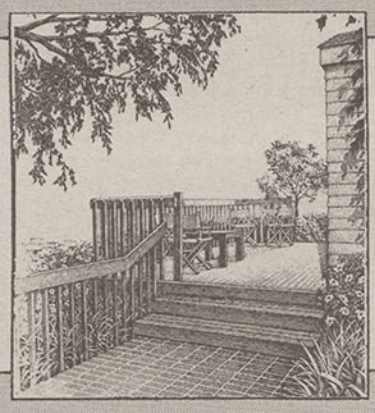

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Hunt Club. See 27 Tuesday. 8:30 a.m.–dusk.

★ **"Hungarian Yeast Doughs: The 30 Minute Croissants": Kitchen Port.** Former Ann Arborite Susie Guiora (now living in Israel) demonstrates how to make this special dough, which produces croissant-like pastries. *Noon–1:30 p.m., Kitchen Port (Kerrytown). Free. 665–9188.*

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *4–4:30 p.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt); and 7–7:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 994–2353, 996–3180.*

"Business After Hours": Ann Arbor Area Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. *5–7:30 p.m., Ann Arbor Marriott Inn, 3600 Plymouth Rd. $6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665–4433.*

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **The Steve Wood Quintet,** a Detroit jazz ensemble led by saxophonist-flutist Wood. Followed at 9:30 p.m. by a showing of **"The Thing (from Another World)"** (Christian Nyby, 1951), a classic 50s sci-fi thriller about scientists at an Arctic outpost who come across an alien from outer space. Also, the Daffy Duck cartoon **"Duck Dodgers in the 24½ Century."** 7–11 p.m.

★ **Summer Civic Band Concert: Ann Arbor Recreation Department.** First in a series of six Wednesday evening concerts featuring a diverse range of band music, from famous marches to popular show tunes. The band, now in its 54th year, is made up of some 90 accomplished area and local musicians. The band's director is Charlotte Owen, a former director of the U.S. Marine Corps Women's Reserve Band. She also conducts the Children's Concert at the Aspen Music Festival. Bring a blanket and a picnic. A relaxing summer scene on the beautiful slopes of West Park. *8 p.m., West Park band shell near N. Seventh. Free. 994–2326.*

The Nylons: Ann Arbor Summer Festival. Formed in 1979 by three Toronto-based actors and a former member of the Platters, the Nylons are an all-male "rockappella" vocal quartet whose repertoire ranges from swing-era material and doo-wop classics to contemporary material. The group is known for its seamless harmonies and inventive arrangements as well as for a hyperkinetic stage show featuring instant costume changes, dynamic choreography, and dramatic lighting effects. Though initially the Nylons used no instruments other than their voices and percussive effects obtained through finger snapping, foot tapping, and thigh clapping, their percussion now also includes tambourines, congas, and electronic drums. Their latest LP, "Happy Together," includes the Turtles' title song, Sam Cooke's "Chain Gang," Steams's mid-70s hit "Kiss Him Goodbye," and several originals. *8 p.m., Power Center. Tickets $16.50 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763–TKTS. For information, call 747–2278.*

"Performance Art": Performance Network. See 27 Tuesday. 8 p.m.

Downtown Tony Brown: MainStreet Comedy Showcase. Also, June 29. The house emcee at Bea's Comedy Kitchen near Greektown in Detroit and a regular on the "Detroit Comedy Jam," this popular Detroit monologuist is known for his stylized delivery of intimately personal revelations about life as a black male. Preceded by various opening acts. Alcohol is served. *8:30 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $6 (students, $3) cover charge. 996–9080.*

FILMS

Ann Arbor Summer Festival. "The Thing (from Another World)" (Christian Nyby, 1951). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Pelle the Conqueror"** (Bille August, 1989). Also, June 29. Max von Sydow, Pelle Hvenegaard. Mich., 9:15 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 7 p.m.

29 THURSDAY

★ **Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** See 27 Tuesday. 8:30 a.m.–dusk.

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 13 Tuesday. *9:30–10 a.m., Ann Arbor Public Library Loving Branch, 3042 Creek Dr. (off Lorraine from Platt). Free. 994–2353.*

★ **The TAJ Band: Ann Arbor Recreation Department Mid-Day Mid-Town Music Series.** Reggae dance music by this local band. *Noon–1 p.m., Liberty Plaza, E. Liberty at Division. Free. 994–2326.*

★ **Thursday Lunch Bunch: Jewish Community Center.** See 4 Thursday. Today: Showing of the film **"Young at Heart,"** a love story about two octogenarians filmed in Detroit. Also, all invited to bring wedding photos to share. 1:15 p.m.

★ **"Midday Tales for Preschoolers": Ann Arbor Public Library.** See 15 Thursday. Today: Local storyteller Barbara Schutz. *4–4:30 p.m., Ann Arbor Public Library Northeast Branch (Plymouth Mall). Free. 996–3180.*

★ **All-Comers' Meet: Ann Arbor Track Club.** See 1 Thursday. 7–8:30 p.m.

★ **The Westwood Camarata: Manchester Recreation Task Force Gazebo Concert.** This local chamber ensemble features musicians who play professionally in various regional orchestras, including the Toledo, Lansing, and West Bloomfield symphonies. Members are oboist Deborah Hinderer Rusinsky, keyboardist Heidi Cowan, clarinetist Bruce Cowan, bassoonist Nora Shankin, classical guitarist Hans Van Alstine, and soprano Stephanie Rosenbaum. The program includes works by Bach, Telemann, Dubois, and Bozza. *7 p.m., gazebo on W. Main St. (2 blocks west of downtown), Manchester. Free. 428–7722.*

Grammy-winning trumpet virtuoso Al Hirt and his New Orleans Jazz Band bring their fluid musical mastery and humorous conviviality to Power Center, Fri., June 30.

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **Lisa Wolf,** a local singer-songwriter whose style blends feminist themes with jazz and folk idioms. Her debut cassette, "Womansong," features songs with strong social and political themes. Followed at 9:30 p.m. by a showing of **"Swing Time"** (George Stevens, 1936), an Oscar-winning Jerome Kern musical with Fred Astaire and Ginger Rogers. Also, the Betty Boop cartoon **"The Old Man in the Mountain."** 7–11 p.m.

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). Also, June 30 and July 1 & 2. World premiere productions of three one-act musicals by graduates of NYU's Tisch School for the Arts, which houses the nation's only graduate program devoted to the creation of new musical theater. A collaboration between the Tisch School for the Arts and the Ann Arbor-based Peninsula Productions, New American Musical Theater is a pilot project organizers hope to see develop into an annual component of the Summer Festival, eventually featuring commissioned works. "Musical theater is not in good shape. It needs places outside New York where we can try things out in front of intelligent audiences," explains New American Musical Theater artistic director Arthur Masella, a highly regarded New York City opera director and a member of famed producer Hal Prince's artistic staff.

The program: Lori McKelvey's **"The Captain's Wife"** is an Irish folk opera adapted from Eugene O'Neill's "Ile." Set on an icebound whaling ship, it explores the relationship between an ambitious whaling captain and his long-suffering wife, who has accompanied him on his 2-year voyage after tiring of years spent alone ashore. David Evans and

Winnie Holzman's **"Back to Back,"** originally conceived as a sequel to Leonard Bernstein's opera "Trouble in Tahiti," is a romantic comedy about a young woman and an older divorced man who finally find the nerve to introduce themselves after years of seeing and wondering about each other in their psychiatrist's waiting room. Louis and Alan Rosen's **"The Ugly Duckling,"** adapted from A. A. Milne's one-act play, is a high-spirited, crowd-pleasing musical comedy about a "nice" but plain-looking princess and prince, who fall in love while disguised as their own lady/man-in-waiting—with whom each has been persuaded to switch places as a ruse to win the other's affection.

Lisa Peterson, a young New York City director, directs "The Captain's Wife," and Arthur Masella directs the other two musicals. The casts feature a couple of New York City actors, three U-M musical theater students, and several of Ann Arbor's best-known actors, including Bev Pooley, Connie Barron, Wendy Bloom, Charlie Sutherland, Julia Broxholm, Stephen Bryant, James Piper, and Larry Henkel.

New American Musical Theater's Summer Festival program also includes informal staged readings of Tisch School for the Arts graduate Andy Tierstein's work-in-progress, "The Rainbow Peddler," July 6–8. *8 p.m., Lydia Mendelssohn Theater. Tickets $10 & $14 (Sat. matinee, $5; Sun. matinee, $8 & $12) in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

"Performance Art": Performance Network. See 27 Tuesday. 8 p.m.

Downtown Tony Brown: MainStreet Comedy Showcase. See 28 Wednesday. 8:30 p.m.

Terrance Simien and the Mallet Playboys: Prism Productions. Also, June 30. Simien is a 23-year-old vocalist and accordion player from Mallet, Louisiana, and his band is the hottest young group on the zydeco circuit. Zydeco is the joyous Cajun music with the distinctive, delirium-inducing zigzag beat that's best known locally through the appearances of Queen Ida and Buckwheat Zydeco. The Mallet Playboys attack this music with a ferocious, pulsing verve, and Simien sings in an expressively nimble, at times achingly soulful voice suggestive of a younger, wilder Aaron Neville. Apart from a few independently released singles, Simien and his band haven't made any records yet, but they are featured on the soundtrack of "The Big Easy," a film in which they also make a brief appearance. A big hit in previous local appearances, the band also stole the show at "The Big Squeeze," a 1988 concert in New York City's Avery Fisher Hall showcasing several varieties of folk and classical accordion music. *9:30 p.m., The Blind Pig, 208 S. First. Tickets $7.50 in advance at The Blind Pig, the Michigan Union Ticket Office, and all other Ticketmaster outlets; $10 at the door. To charge by phone, call 1-423-6666 or 763-TKTS.*

FILMS

Ann Arbor Summer Festival. "Swing Time" (George Stevens, 1936). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Pelle the Conqueror"** (Bille August, 1989). Max von Sydow, Pelle Hvenegaard. Mich., 7:15 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 9 p.m.

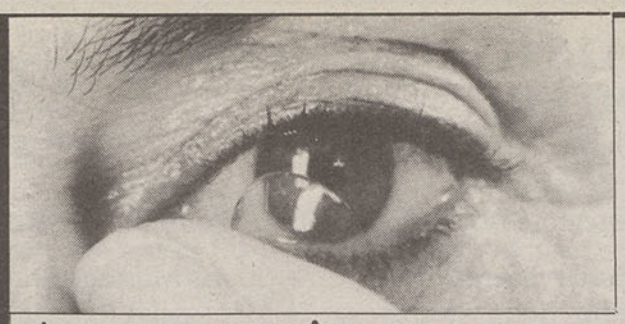
30 FRIDAY

★ **Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** See 27 Tuesday. 8:30 a.m.–dusk.

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: A **mariachi band.** Followed at 9:30 p.m. by a showing of **"American Graffiti"** (George Lucas, 1973), with Richard Dreyfuss, Ron Howard, Paul LeMat, Charlie Martin Smith, Cindy Williams, Mackenzie Phillips, and a great vintage rock 'n' roll soundtrack. Also, the Tex Avery cartoon **"Magical Maestro."** 7–11 p.m.

Al Hirt and His New Orleans Jazz Band: Ann Arbor Summer Festival. A fixture on Bourbon Street, where he headlines his own nightclub, this 66-year-old Grammy-winning trumpet virtuoso is probably the most widely known contemporary exponent of New Orleans-style jazz. Known for his appealing, humorous conviviality as well as for his fluid mastery of his instrument, Hirt describes himself as a "pop commercial musician, and I've got a successful format." His concert repertoire ranges from Louis Armstrong's "Struttin' with Some

vision



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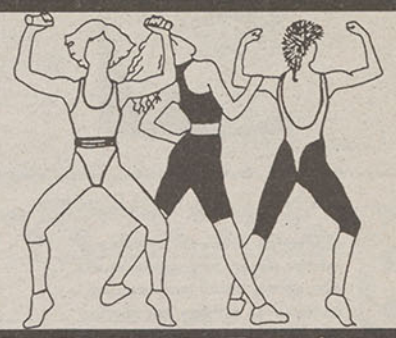

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Bar-B-Q," the blues classic "My Mama Done Told Me," and Harry James's "You Made Me Love You" to pop standards like "Send in the Clowns" and his own "Java." *8 p.m., Power Center. Tickets $14–$20 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763-TKTS. For information, call 747-2278.*

WCBN DJs Arwulf Arwulf (left) and Marc Taras read their jazz-influenced call-and-response poems, including Arwulf's new "ultimate male crisis poem," at Performance Network, Fri. & Sat., June 30 & July 1.

"An Evening with Arwulf Arwulf, Marc Taras, and the Poetry Posse": Joe's Star Lounge in Exile. Also, July 1. WCBN DJs Arwulf Arwulf and Marc Taras are both popular local poets who write poems that are strongly influenced by jazz in their rhythms, language, and themes. Arwulf's poems blend a visionary expansiveness with a sly, offbeat humor, while Taras's poems are more introspective and personal. Tonight's show features poems they each have written for performance together, cunningly contrived yet seemingly improvised call-and-response oracular rants that are actually three poems in one, the poem Arwulf is reading, the poem Taras is reading, and a third poem that's engendered when the first two are intertwined. Arwulf and Taras's call-and-response poems met with great audience delight in earlier presentations at the Performance Network and the Heidelberg. Tonight's program features both old favorites and new pieces written for the occasion, including a poem Arwulf calls "the ultimate male crisis poem." The poets are backed by two percussionists, WEMU DJ Michael G. Nastos and Madcat's Pressure Cooker drummer John Bock. Additional collaborators include Tracy Lee Komarmy and Dick Siegel of the rock 'n' roll Leonards, dancer Charmie Ghoulson, and saxophonist Peter Klaver. For the benefit of early arrivers, a series of jazz performance shorts is shown, beginning at 7:45 p.m. *8 p.m., Performance Network, 408 W. Washington. $6.50 by reservation and at the door. 663-0681.*

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 29 Thursday. 8 p.m.

Ric Schrader: MainStreet Comedy Showcase. Also, July 1. A big hit in earlier MainStreet appearances, Schrader is an animated observational humorist from Tennessee known for his absurdist, almost lunatic point of view. Preceded by two opening acts. Alcohol is served. *8:30 & 11 p.m., old VFW Hall (below Seva Restaurant), 314 E. Liberty. $10 (students, $5 for late show only) cover charge. 996-9080.*

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 p.m.

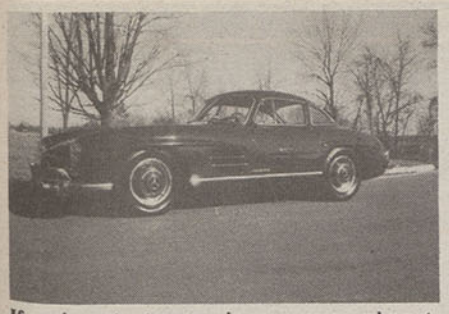
Terrance Simien and the Mallet Playboys: Prism Productions. See 29 Thursday. 9:30 p.m.

FILMS

Ann Arbor Summer Festival. "American Graffiti" (George Lucas, 1973). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Heathers"** (Michael Lehman, 1989). Also, July 1. High school black comedy about three girls named Heather and what happens to them. Mich., 7:15 p.m. **"Let's Get Lost"** (1989). Through July 1. Documentary about Chet Baker's life and music. Mich., 9:30 p.m.

1 SATURDAY (July)

★Waterloo Hunter/Jumper Classic: Waterloo Hunt Club. See 27 Tuesday. 8:30 a.m.–dusk.



If you've got extra room in your garage, why not fill it with this 1955 Mercedes Gullwing? The car is one of over 400 on the block at the 2nd Annual Antique and Classic Automobile Auction at Domino's Farms, Sat. & Sun., July 1 & 2.

2nd Annual Antique and Classic Automobile Auction: Domino's Classic Cars. Also, July 2. Auction of more than 400 antique and classic automobiles from the collections of individuals, museums, and clubs around the U.S., including a number of cars from Domino's collection. A minimum bid is established for most cars in the auction, but at least 20 cars are auctioned with no required minimum bid. Auctioneer is Kruse International, a renowned auction house specializing in antique transportation. Other events include musical entertainment, hayrides, a petting farm, hot-air balloons, tours of Domino's Pizza headquarters, and shopping and sightseeing tours of Ann Arbor for spouses of car buffs. Also, at 7 p.m. tonight, a dinner with entertainment and an art auction ($100) to benefit the Michigan Special Olympics. *10 a.m.–7 p.m., Domino's Farms, 30 Frank Lloyd Wright Drive (off Earhart Rd. north of Plymouth Rd.). $5 admission at the gate for spectators, $30 admission in advance and at the gate for bidders. For information or to register as a bidder, call 668–7319 or 1–800–338–0771.*

"Star Talk"/"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 10:30 & 11:30 a.m. ("Star Talk"), 2, 3, & 4 p.m. ("The Mars Show").

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 29 Thursday. 2 p.m. ("The Ugly Duckling" only) & 8 p.m. (all three one-acts).

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight: **The Hot Club,** a top Detroit jazz ensemble led by guitarist Robert Tye that plays everything from straight-ahead jazz to modern jazz and jazz-rock, along with many stylish originals. Followed at 9:30 p.m. by a showing of **"Brazil"** (Terry Gilliam, 1985), a hilarious, disturbing black comedy about an over-bureaucratized future. With Jonathan Pryce, Michael Palin, Robert DeNiro, Kim Greist, and Bob Hoskins. Also, the Betty Boop cartoon **"Betty Boop's Trail."** 7–11 p.m.

★ **Observers' Night: University Lowbrow Astronomers.** See 3 Saturday. 8 p.m.–1 a.m.

Square and Contra Dance: Ann Arbor Council for Traditional Music and Dance/U-M Folklore Society. See 3 Saturday. 8 p.m.–1 a.m.

"Dance on the Cutting Edge": Ann Arbor Summer Festival. An evening of original dances by three of the country's best young choreographers, **Molissa Fenley, Doug Varone,** and U-M dance professor **Peter Sparling.** Fenley, who formed her own New York City-based company in 1977, is known for a half-balletic, half-athletic style that blends dazzling speed with explosive dynamics. She performs "State of Darkness," a modern setting of Stravinsky's Rite of Spring that dazzled critics in its New York premiere last fall. Varone, dubbed by critics "an urban hipster with a romantic heart," has starred with the Mark Morris, Jose Limon, and Lar Lubovitch companies. His choreography is known for its swirling patterns, strong musicality, and fluid, sensuous rhythms. He performs "Four Variations on a Theme." A former principal dancer with the Martha Graham Dance Company, Sparling presents the world premiere of "Rounding the Square," a quartet with a score of original and traditional music performed by world-class local Irish/Scottish fiddler Arlene Leitch. A 7-part suite evoking a summer's evening around a town square, it alternates patterned dances with whimsical, witty solos and duets. The other dancers are James Moreno, Carolyn Sutton, and Melissa Trombley. *8 p.m., Power Center. Tickets $8–$14 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketmaster outlets; at the Power Center box office (beginning June 19); and at the door. To charge by phone, call 763–TKTS. For information, call 747–2278.*

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 8 p.m.

"An Evening with Arwulf Arwulf, Marc Taras, and the Poetry Posse": Joe's Star Lounge in Exile. See 30 Friday. 8 p.m.

Ric Schrader: MainStreet Comedy Showcase. See 30 Friday. 8:30 & 11 p.m.

Comedy Sportz at the Heidelberg: Heidelberg Restaurant. See 2 Friday. 8:30 & 11 p.m.

The Dynatones: Rick's American Cafe. Top-shelf greaseball rock 'n' roll rooted in old-style R&B performed by Charlie Musselwhite's former backup band. A big hit in earlier local appearances. *9:30 p.m., Rick's American Cafe, 611 Church St. $5 at the door only. 996–2747.*

FILMS

Ann Arbor Summer Festival. "Brazil" (Terry Gilliam, 1985). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF. "Let's Get Lost"** (1989). Documentary about Chet Baker's life and music. Mich., 5 & 9:40 p.m. **"Heathers"** (Michael Lehman, 1989). High school black comedy about three girls named Heather. Mich., 7:30 p.m.

2 SUNDAY (July)

★ **Waterloo Hunter/Jumper Classic: Waterloo Hunt Club.** See 27 Tuesday. 8:30 a.m.–dusk.

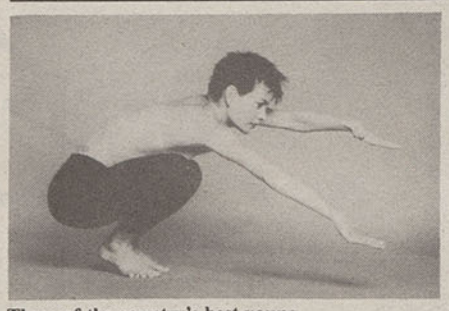
2nd Annual Antique and Classic Automobile Auction. See 1 Sunday. 10 a.m.–7 p.m.

"The Threepenny Opera": The Brecht Company. See 15 Thursday. 2 p.m.

"New American Musical Theater": Peninsula Productions/New York University Tisch School for the Arts (Ann Arbor Summer Festival). See 29 Thursday. 2 p.m.

"The Mars Show": U-M Exhibit Museum Planetarium. See 3 Saturday. 2, 3, & 4 p.m.

★ **Junko Kaji: Kerrytown Concert House.** This gifted 17-year-old violinist, who began her studies at the age of three at the Ann Arbor Suzuki Institute, currently studies with distinguished Ann Arbor performer-teacher Shigetoshi Yamada. Now living in Toledo, she has already appeared as a soloist with the Toledo Symphony Orchestra and has twice been a finalist in the *Seventeen* magazine Concerto Competition. Kaji was also the youngest of 58 students chosen from across the country to perform with the heralded American-Soviet Youth Orchestra under the direction of Zubin Mehta. She is accompanied today by pianist Edward Zilberkant in a program that includes sonatas for violin and piano by Franck, Beethoven, Brahms, and Walker. *4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. Free. 769–2999.*



Three of the country's best young choreographers, Molissa Fenley (above), Doug Varone, and U-M dance professor Peter Sparling, are featured in "Dance on the Cutting Edge," at Power Center, Sat., July 1.

★ **Israeli Dancing: Jewish Community Center.** See 4 Sunday. 4:30–6 p.m. (elementary school children), 8:30–10 p.m. (adults).

★ **Top of the Park: Ann Arbor Summer Festival.** See 23 Friday. Tonight's live entertainment to be announced. Followed at 9:30 p.m. by a showing of **"Call Her Savage"** (John Francis Dillon, 1932), a shockingly sensual early film with wisecracking dialogue and suggestive situations. With Clara Bow, Monroe Owsley, Gilbert Roland, and Thelma Todd. Also, the Betty Boop cartoon **"Snow White."** 7–11 p.m.

FILMS

Ann Arbor Summer Festival. "Call Her Savage" (John Francis Dillon, 1932). See "Top of the Park" listing above. FREE. Fletcher St. parking structure, 9:30 p.m. **MTF.** Films to be announced. Mich., times to be announced.

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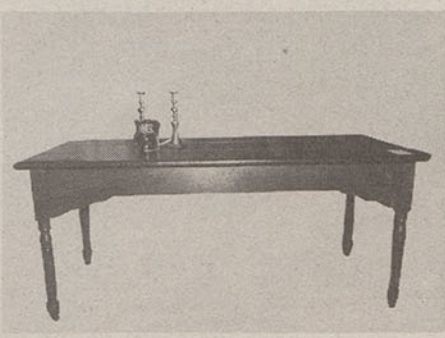

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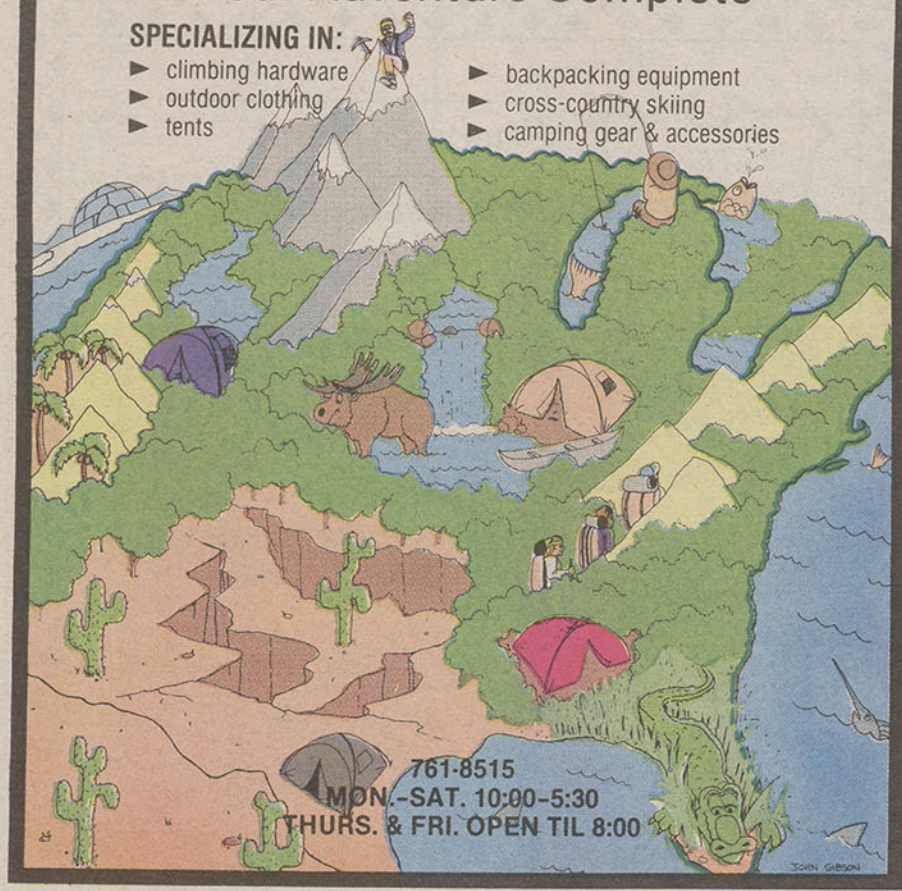

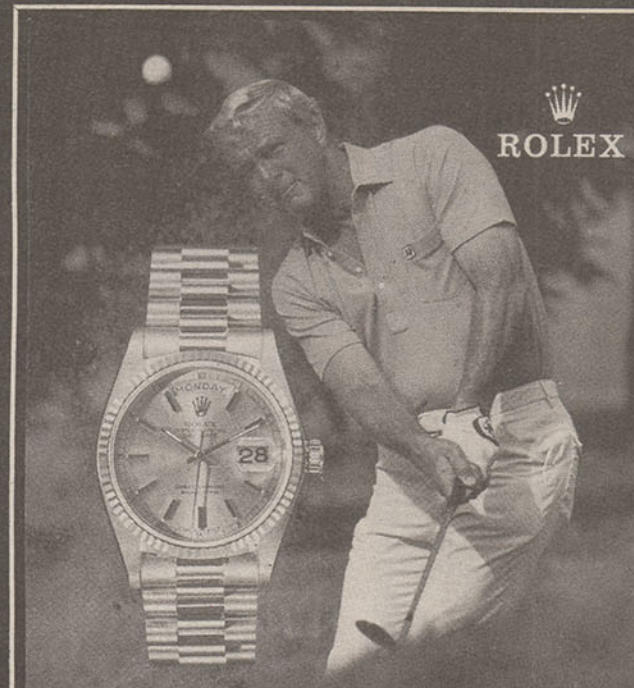

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The State Theater will be a trendy New York store

Urban Outfitters arrives hard on the heels of Mark Keller's retreat.

Birmingham retailer Mark Keller opened his eponymous Ann Arbor shop, at the corner of Liberty and Thompson, in January 1988, only a short time after Mark Blumenfeld, from Southfield, opened Rear Ends down the street. Keller sublet parts of his huge store to two other Birmingham retailers, Tommy Schey Shoes and Lisa Parks Knits. It all looked like an invasion from the east—the dreaded "Birminghamization" so long feared by downtown watchers worried that the city is turning into yet another suburban appendage of Detroit. But Blumenfeld was gone in six months, Schey and Parks in less than a year, and now Keller is gone, too. He leaves behind a lawsuit with his landlord (the landlord alleges that Keller's rent is more than $50,000 in arrears), and some interesting questions about what went wrong for the hip, sensitive, and heretofore highly successful retailer.

One State Street merchant believes that Keller was arrogant, just assuming he could move Birmingham-type merchandising into Ann Arbor, and not understanding that this is a less trendy, more economically conservative city than that upscale suburb. There's also speculation that the store's location was too far off State Street's beaten track. Keller himself sees other reasons for the failure. "If you close your store it's because you made a mistake," he concedes. But he thinks his chief error was in taking a store that, once Schey and Parks pulled out, was simply too big for the business it generated.

Any other time, the closing of such a big, experienced retailer might have raised worries about the health of State Street, which has long been central Ann Arbor's strongest shopping district. As it happened, though, the almost-simultaneous appearance of an even bigger, even more experienced retailer quickly re-established the aura Keller left somewhat tarnished. Behind the bare wooden barricades that went up around the old State Theater last winter, the entire first-floor space—all 11,000 square feet of it—is being remodeled for **Urban Outfitters.**

Landing the trendy clothing chain is quite a coup, both for the theater's new owner, Hogarth Management, and for State Street. A store that big is likely to draw new customers to the area, synergistically reinforcing business even at competing stores.

"We're either a specialty department store or a departmentalized specialty store," says company president Dick Hayne. The departments are men's and women's apparel, accessories, footwear, gifts, and "apartmentwares," all targeted at young people in the eighteen-to-thirty age bracket. "It's an amazing store," says an Ann Arbor retailer who's seen Urban Outfitters' New York operation. "They have clocks, you name it—it's trendy *everything*."

VIRGINIA DAVIS

No sooner had Liberty Street lost a big tenant with the closing of Mark Keller (above) than State Street gained an even bigger one: the entire first floor of the State Theater is being remodeled for a branch of Urban Outfitters, the trendy New York clothes-and-housewares chain.

Hayne is aware of Keller's departure, but not disturbed by it. "He is a heck of a good businessman with a great eye," Hayne says. But he thinks Keller may have erred in targeting his clothes at an age range slightly older than the bulk of the local market in that price range. He says that Urban Outfitters also hopes to do better by stocking both "forward fashion" lines and more mainstream styles.

In terms of style, Hayne places Urban Outfitters somewhere between Mark Keller and Bivouac. The locations of the chain's existing stores provide another clue to their price range and trendiness. There's one in Cambridge, Massachusetts, two in the Greenwich Village section of Manhattan, one in the Georgetown section of Washington, D.C., and—on a first foray into the college-town Midwest—a just-opened branch in Madison, Wisconsin. *—Lois Kane*

The Sookswats launch Bangkok II

The Braun Court restaurant grew out of a Monroe grocery-and-egg-roll enterprise.

Despite the confusing "II" in its name, **Bangkok II**, which opened in Braun Court last month, is actually the first of two Thai restaurants on the agenda of Kalaya and Viroj (pronounced WE-rote) Sookswat. (Bangkok I, which was scheduled to open in Toledo last month, is expected to be operating in a few weeks.) By taking over the corner building that formerly housed Gabriel Chin's China Gourmet—and bringing to bear both Viroj's carpentry skills and Kalaya's business acumen—the Sookswats were able to open just one month after signing the lease.

The restaurant, planned to capitalize on Ann Arbor's growing fondness for the spicy, intricately seasoned cuisine of Thailand, is an extension of an egg-roll-and-oriental-grocery enterprise run by Kalaya Sookswat since 1984. An amiable, industrious woman, she is the youngest of six children of Chinese immigrants to Thailand. It was a commercially oriented family that became successful in rice milling, ice making, and the hotel business in Bangkok. A sister owns a successful chain of Magic Wok restaurants in Toledo. Viroj, on the other hand, is an indigenous Thai originally from Petburi Province, south of Bangkok. His relatives are civil servants, and he himself is a former col-

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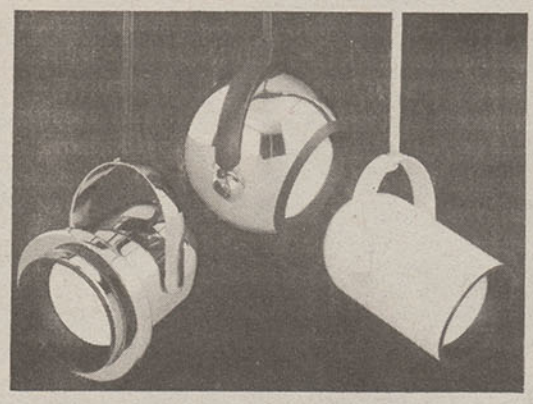

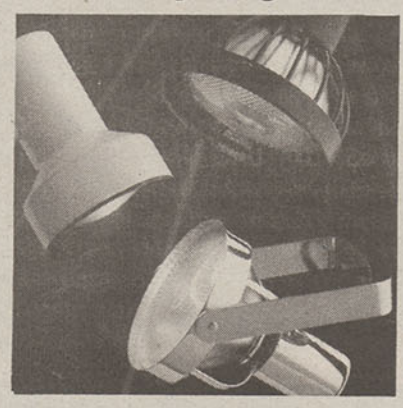

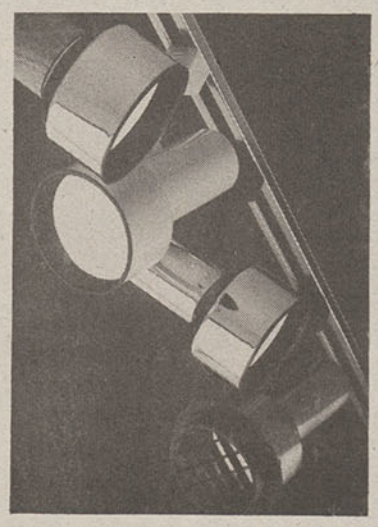

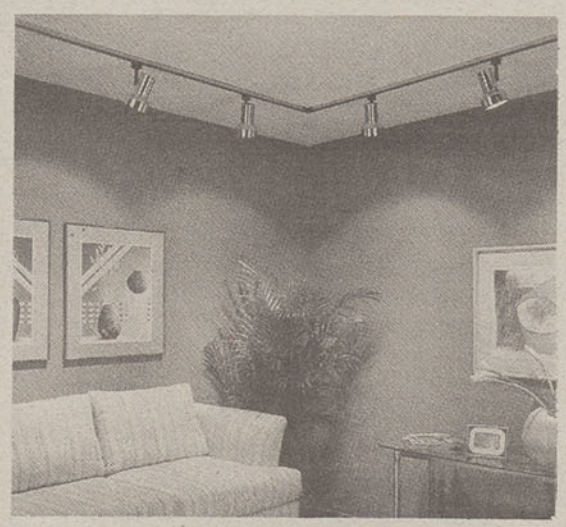

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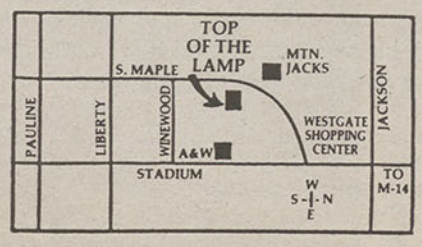

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lege science teacher. Such ethnic career distinctions are typical in Thailand; intermarriages like the Sookswats' are not uncommon.

Kalaya was the first to come to the U.S., arriving in New York in 1970 to study accounting at Long Island University. After just two preparatory courses in conversational English at Columbia, an acquaintance persuaded her that cosmetology would be a more lucrative field. Within seven months she had a beautician's license and a job at Bergdorf Goodman. Viroj, whom she had known in Bangkok, soon followed to work on a master's degree in biology. "He got tired of waiting for me to come back to Thailand," Kalaya reminisces as she deftly carves radishes and carrots into flower garnishes. "And Thai people don't think it's right to just live together, so we decided to get married."

The wedding was at a Detroit Thai restaurant owned by her sister. "We cooked

all night before the party, and then we cleaned up, and finally we went on a honeymoon to Niagara Falls," Kalaya recalls. "Our parents couldn't come, but they had a ceremony and a party in Bangkok on that day."

In 1973, the couple bought a delicatessen in the Jackson Heights section of Queens for $30,000. It was located beneath the tracks of an elevated train. "Every time a train arrived, we'd have a long line of customers waiting for sandwiches," Kalaya recalls. "We didn't know what was salami, baloney, turkey—we only knew ham. So we wrote the names in Thai and taped them on the back of the cooler."

Business was good, but the deli proved highly vulnerable to burglaries. "After one year, we had six break-ins. They came in by drilling a hole in the ceiling, and they took beer, cigarettes, ham. I was pregnant at the time with Eddie [their son, now twelve], and my brother, who is a doctor, was worried about us and invited us to live with his family in Monroe." Kalaya worked in her brother's office; Viroj found a job as a carpenter at the Fermi nuclear power plant.

Kalaya opened the Oriental Market in

Monroe several years ago, while teaching evening courses in Chinese and Thai cooking and making between 2,000 and 3,000 egg rolls every week. Viroj delivers the egg rolls throughout metro Detroit; Ann Arbor customers include Village Corner, the Big Ten Party Store, the Food and Drug Mart, and the Butcher Block, among others.

The popularity of an egg roll stand she's operated at the art fair for the last three years convinced Kalaya that the time was right to expand into the restaurant business. Bangkok II's menu includes a selection of eighteen stir fries and curries, each of which can be made of beef, chicken, pork, or shrimp, as well as seafood dishes, appetizers, and salads. All items can be ordered without meat and in various degrees of hotness. Responding to popular demand, Kalaya has already added a substantial list of vegetarian items to her original menu. Most curries and stir-fries are listed as $6.95, while most seafood dishes are in the $8.50 to $9.50 range.

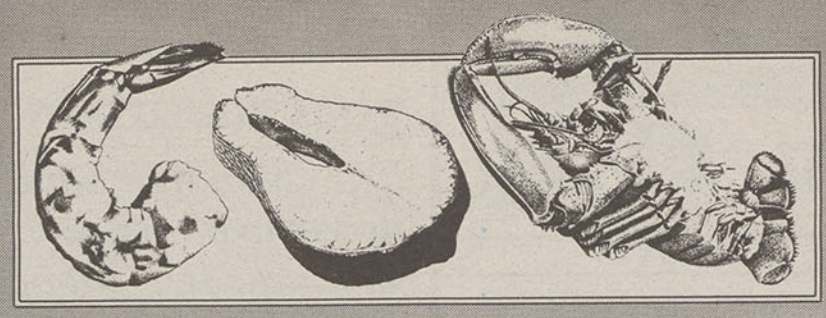
VIRGINIA DAVIS

After leaving her native Thailand, Kalaya Sookswat studied accounting and cosmetology, then ran a burglary-prone New York City deli and a Monroe oriental grocery. Now she and her husband,Viroj, have opened Bangkok II in Braun Court.

The menu also includes two regional dishes from north and northeast Thailand: *naem sod*, a domesticated (i.e., cooked) version of a pungent northern meat dish traditionally served raw, and *larb*, a hefty salad of ground beef or chicken, string beans, and lettuce, seasoned with hot peppers, green onions, and lime juice. Several selections of the fried rice noodles served in Thailand's ubiquitous Chinese restaurants are somewhat reminiscent of the China Gourmet's soup noodles.

Beverages include Thailand's full-bodied iced coffee and vanilla-spiked tea as well as nonalcoholic beer. Lunch hours are 11 a.m. to 2 p.m. Tuesday through Sunday. Dinner is 5 to 9 p.m. (9:30 on weekends) every day but Monday.

—Bonnie Brereton



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Eddie Bauer goes suburban

The chain that built its name on outdoor gear now sells snappy clothes for folk accustomed to a shower every morning.

A whole year after an initial announcement last April, an **Eddie Bauer** store finally opened in the old Casual Corner spot near the center court at Briarwood. The chain built its reputation as an outfitter to sportsmen, and for some years its catalog even bore the title "Expedition Outfitters." Judging from the new store, though, someone high up must have decided that outfitting suburbanites paid better. Anyone looking for L.L. Bean-style outdoor gear is out of luck. The store runs, instead, to nice, safe urban and country club, rather than rural, camouflage. In its Briarwood manifestation, Eddie Bauer is now a rather typical mall-type store selling conservative, high-quality casual clothes for moderate-to upper-income men and women.

Eddie Bauer, the person, was a pioneer in the design and manufacture of down-filled camping gear and outdoor clothing. An outdoorsman himself, he opened a sporting goods store in Seattle in 1920. When he couldn't find products to meet the needs of his fishing, hunting, and camping customers, he designed the items himself and arranged for their manufacture. In 1936, he created the Skyline jacket, reputedly the first quilted goose-down insulated garment. He went on to design goose-down jackets for the American pilots who flew in World War II. The popularity of the jackets carried him into the mail order catalog business after the war.

In 1988, the Spiegel catalog company bought the business, which by then included a chain of retail outlets, from its then-owner General Mills, after a bidding battle with a Japanese conglomerate. An industry competitor speculates that Spiegel, which has made its mark as a woman's retailer, wanted an entrance to the men's casual clothing market.

Spiegel seems to be continuing an aggressive expansion program and also an apparent drift to everyday clothing—a drift that's riding on the reputation of Eddie Bauer's now-vanished hardy outdoor gear. "It's no longer an outdoor specialty shop," the competitor reports. "The sales people wouldn't know the differences between sleeping bags—if there were any! Eddie Bauer must be rolling over in his grave."

Though it's not what Bauer himself had in mind, apparently the outdoor-chic look is becoming a permanent niche in the garment trade. The Briarwood Banana Republic and American Eagle stores also sell these snappy fresh clothes for folks who are accustomed to a shower every morning. A salesperson at American Eagle, acknowledging the similarity, says, "There will be a lot of people coming out to the mall for this kind of clothes. It's definitely going to help us."

Although the store projects an upper-crust image, prices are not terribly high. For summer, the store stocks wholesome looking "All Week Long" clothes and shoes in clear colors. There are lots of T-shirts, both striped and solid colors, with collars, with turtlenecks, and with boat necks, mostly in the $12 to $30 range. Women's cotton skirts, pants, and shorts seem to run in the $20 to $30 range. Men's chambray work shirts come in short- and long-sleeved versions and cost between $24 and $29. Pants also fall in the under-$30 sector. There's a wide range of outdoor jackets and coats in various fabrics from denim to Gore-Tex at prices generally between $35 and $75.

Manager Maureen Fogarty points out that there are three "color stories": the pink and blue group of 100 percent cotton; the primaries in a cotton-polyester blend; and the red, white, and blue nauticals. All the clothes in the store are also available in the catalog, but the reverse isn't necessarily true. The store also carries some sports items, handy gadgets, and travel accessories, including wallets and suitcases with lots of zippered pockets.

Down *will* reappear soon, through the catalog. When asked about the availability of down sleeping bags and jackets, the Eddie Bauer catalog ordering service (1-800-426-8020) generously refers the caller to other sports specialists like REI and Campmore. But, a service rep also explained, a new catalog will be out in the fall. Called "Legends," it will revive some of the old favorites.

Also at Briarwood, **Kay-Bee Toys** has moved to the slot near Sears that was previously occupied by Foxmoor. A mall watcher says there is less traffic there than

around its old spot near the center court, but that Sears-end customers are friendlier than the posher crowd that crosses the center court on their travels between Lord and Taylor and Hudson's. **Donna Sacs** has moved from its position in the high-volume center court, too. The leather goods store took Chess King's place, which is twice as big and much more brightly lit, but farther up the central corridor toward Penney's. —*L.K.*

A potter's studio in the old food co-op

Kay Yourist sees her Packard Street shop as her alternative to art fairs.

Potter Kay Yourist rented an Ann Arbor Art Association studio from 1978 to 1984, when she took the room above the People's Food Co-op at 722 Packard. When the co-op moved down the block to 740 Packard the next year, she rented the whole house: the upstairs became her home and the downstairs her studio and, on Saturdays, a part-time retail outlet. At the time, Yourist was selling mostly through art fairs and galleries. Now she hopes to make the studio her major outlet, so she's expanded **Yourist Pottery and Design**'s hours to Tuesday through Saturday from 11 a.m. to 6 p.m.

Potter Kay Yourist admits that she's "pretty disorganized." But with the help of her efficient managing partner, Eileen Cassady, Yourist is returning her Packard Street studio to retail use (it used to be the People's Food Co-op) as a full-time studio/shop.

VIRGINIA DAVIS

Yourist's studio/shop, like her pottery, feels domestic and tranquil—like a cottage in the woods on the corner of Packard and State.

Yourist, who's slim with black hair pulled severely back from her head in a braid, proudly pulls out before-and-after photos that show how she and her managing partner Eileen Cassady turned the confused space into an organized, sparkling white, and efficient operation. "I'm pretty disorganized," she admits without looking particularly contrite. "Eileen keeps things organized."

The functional pieces that fill most of the shelf space in the front-room gallery range in price from $14 to $175. "My biggest selling wedding gift," she says, "is a vegetable steamer that I adapted from an ancient idea" ($45). After being used to steam vegetables on the stove, it can be taken straight to the table as a serving piece. Decorative wall pieces are hand-built rather than wheel thrown, and are generally priced at $175.

When there are no customers in the shop, Yourist builds pots in the adjacent room. Packard is off the beaten track for shopping, and parking looks like a problem, but customers can park in any of the four spaces in the driveway, and Yourist says the metered spaces across the street are often open. —*L.K.*

The importance of a double drive-thru

McDonald's crisply orchestrated move reveals its real estate muscle.

There's an old joke in the fast-food business that **McDonald's** isn't really a restaurant chain, it's a real estate company that makes a few hamburgers on the side. It's not that McDonald's food business is badly run—on the contrary, it's the envy of the entire industry—but that the company has also been shrewd at capturing the very best spots along America's commercial strips. Ann Arbor got a vivid demonstration of that side of McDonald's in May. Thwarted by a lot size that couldn't accommodate the addition of a double drive-thru window for their thirty-two-year-old building at 2000 West Stadium, McDonald's bought the red-sided Hannah building at 2310 West Stadium, tore it down, and built themselves a new place. They planned to move in overnight on May 18 without ever interrupting operations.

Eugene Hannah was an Ann Arbor home builder. Mark Hannah Place and Mark Hannah Court on the west side are named for his son; Virnankay Circle nearby is named for daughters Virginia, Nancy, and Kay. His offices were housed in the little makeshift office building. "As I

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understand it," says Fritz Nelson, who managed the property, "it was moved to the site during World War Two, and it was already old at the time."

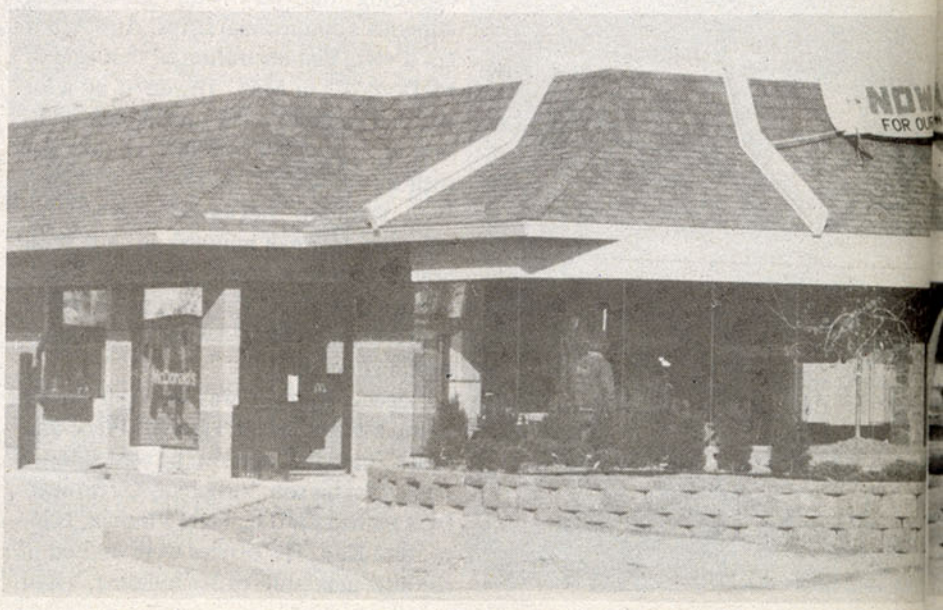
Nelson went to work for Hannah in 1971, just three months before he died. She still manages properties for the E. H. Hannah Trust, and she straightened out Hannah papers dating back to 1931. "All kinds of businesses got started by the Hannah Company," she says. "He rented them space at low rent in the buildings out back, and he even lent them money. There were more things than even *I* know about." Nelson is also a property manager for Kelly Green condominiums, built by Jay Holland Construction, one of the businesses that started out in the Hannah building.

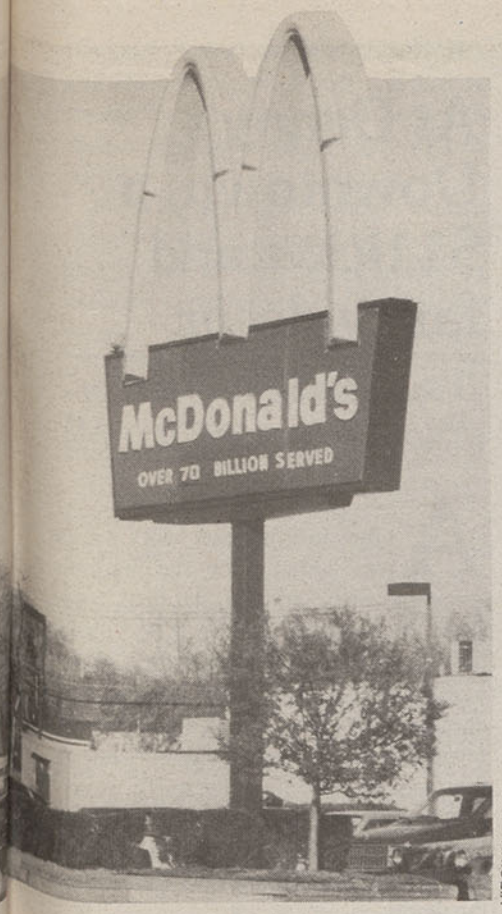
The McDonald's purchase forced two businesses to move. Insty Prints was looking for bigger quarters anyway and were glad enough to move to 2163 Stadium near Sze-chuan West. Larry Veasman wasn't happy about it, but he, too, found new quarters nearby: his Larry's Mower Shop is now located at 401 South Maple, across from Mountain Jack's.

McDonald's is highly centralized for efficiency and quality, but it allows considerable latitude to local management, so individual stores are attentive to local markets. In a corporate compromise between efficient, cookie-cutter design and the desire for individuality, the lobbies of new stores are designed around themes to suit the customer base. One new store in the Detroit area is based on an outer-space theme, while another has 1950's decor. Although 70 percent of McDonald's restaurants are franchises, the West Stadium store is company-owned. The company, according to regional marketing director Jody St. Andre, sees Ann Arbor as a technical-business and education-oriented town, so it chose an "elegant, contemporary yet classic design in green and black."

Despite its warm, deep-colored brick,

McDonald's remodels continuously, and its old (top) and new West Stadium stores are almost indistinguishable. But the new one has a larger site with room for a double drive-thru—a key difference now that a third of the chain's fast-food customers don't even bother to get out of their cars.





VIRGINIA DAVIS

the old McDonald's seemed corporately cold and impersonal when it was built back in the mom-and-pop restaurant days of the late 1950's. It's an interesting study in how we adapt to change that it became comfortably familiar over time. At breakfast especially, when it was filled with regulars, it had acquired a small-town neighborhood atmosphere. With 101 seats, the new restaurant has double the capacity of the old one; McDonald's aims to do what it can to keep the neighborly feel and heavy traffic. The double drive-thru is McD's latest design for fast service and to vastly increase the outlet's volume—these days, nearly a third of the company's customers order at drive-thrus and never get out of their cars.

Like a closed church being deconsecrated, the old store was to be de-McDonaldized the night it closed. The golden arches sign, the roof beams, and some of the windows—anything bearing the company name or logo—were all scheduled to be removed from the old building as the new one lit up. The property is for sale. —*L.K.*

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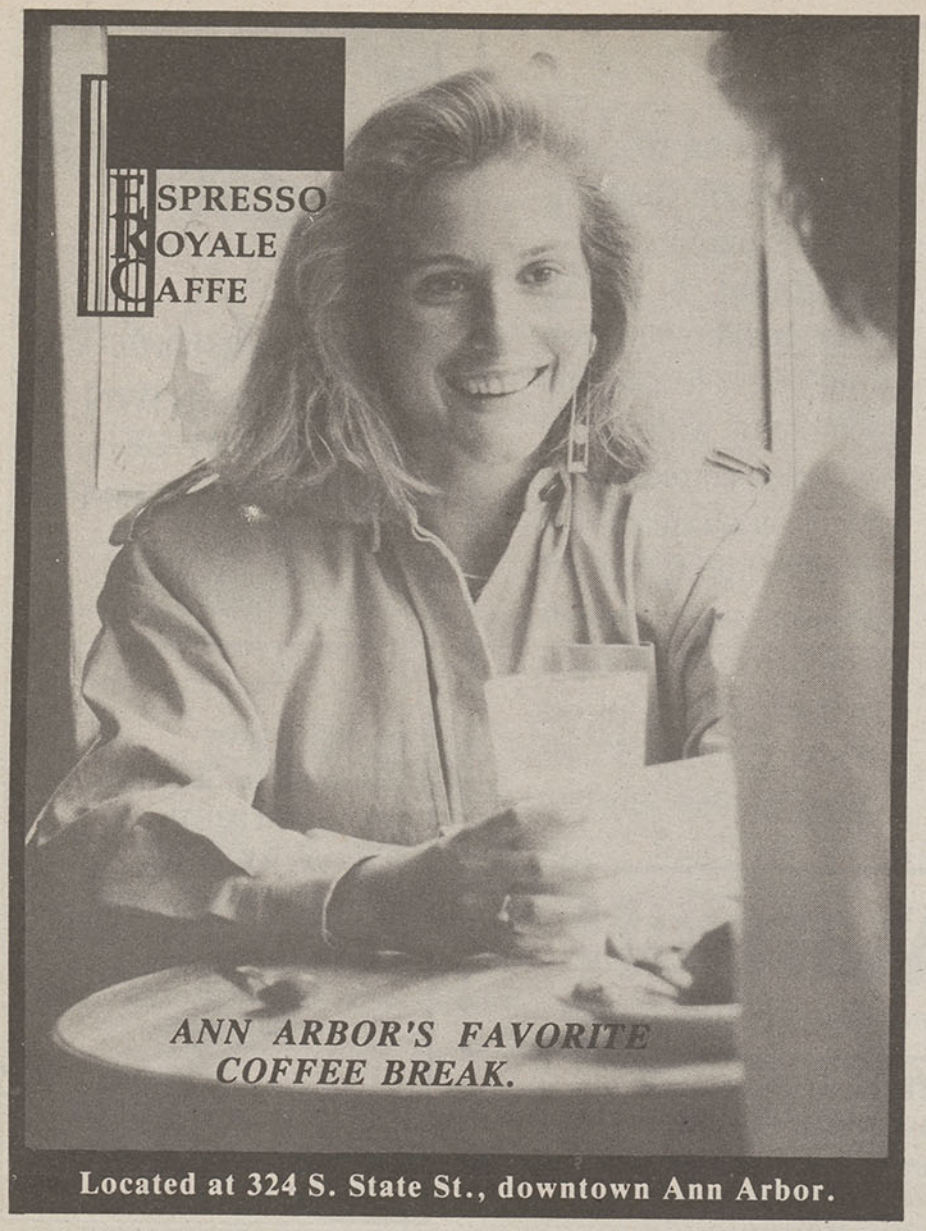

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CHANGES *continued*

At Denny's Downtown, a $4 ticket and fancy decor

It's already a hub for downtown's night owls.

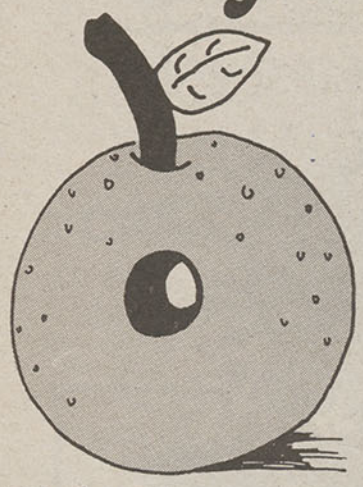
At the same time that McDonald's was updating on the Stadium shopping strip, another national food chain appeared downtown. "It doesn't have to be vinyl to be a Denny's," insists bubbly blond Kathleen Hackett, the manager and a partner of **Denny's Downtown**. The new breakfast-anytime restaurant moved right into the spiffy wood-and-tile space of the late Night Town on the Park. Partner Bill Gudenau boasts that it's the most glamorous Denny's in the world.

Besides Gudenau and Hackett, owners of the new Denny's also include Bill Martin, whose First Martin Corporation owns the building, and Eric Johnson, an associate of Gudenau's at Select Hotel Management. They made only a few changes in the romantic decor Steve Bellock had installed for his short-lived Night Town. A ceiling that Bellock had painted to look like the night sky is now, more timidly, white, and a windowed wall partitions off a large room called "The Michigan Room." That room is sometimes used for restaurant seating, but it's available by reservation, for meetings or meals, to groups of eight or more persons at a $1-per-person charge.

The foursome decided that their niche market was as a large, twenty-four-hour coffee shop—the same format as Night Town's predecessor, the Pan Tree. To do that well, they decided, required the experience and efficiency of a large national franchise. "It had to do with the number of seats," Hackett says. "With two hundred and fifty seats, you need something that can do volume. We looked at several companies and thought Denny's was the best run. We thought there was a niche for this price." Nationally, Denny's average check is just $4.

Denny's prepackaged, commissary-type food supplies required bigger changes in the kitchen—including installation of a 16-foot grill. No one insists that Denny's food measures up to the excellence of the Downtown decor, but Hackett says any Denny's can add four to six items of its own during each meal period. Before coming to Denny's, Hackett spent three years as manager of Savory's, the highly respected Holiday Inn West restaurant that recently closed. She's hired Mary Miller, the baker at Savory's, to produce Downtown Denny's pies and muffins. (In a way, that seems like an overlap of the chain's strengths: their hot fudge cake sundae is one of the best desserts in fast-food history.) Denny's also inherited an espresso and

A bagel a day...



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cappuccino machine from Night Town, and Hackett promises both will stay on the menu—though it may take awhile for the new employees to fully figure out the machine.

At thirty, Hackett has the pink-cheeked roundness and exuberance of childhood and the firmness of purpose, business experience, and good sense of a much older woman. Apparently the challenge of over 100 new Denny's employees suits her fine, but she confesses, cheeks glowing pinker, "I miss my wines." Denny's Downtown also serves wines, but nothing like the fine varieties Savory's stocked. During Happy Hour (3 to 7 p.m. daily) they're only $1 a glass, a claim Savory's would never have cared to make. The 24-hour, 364-days-a-year format (they close for Christmas) is also a challenge. "On weekends we often have a line between one and two-thirty a.m., and sometimes on weeknights, too. I thought it would be hard to get staff then, but it's not," Hackett says. "Lots of students are night people and like to work then." —*L.K.*

A resale shop for sports

Play it Again Sports recycles previously owned (if not always used) equipment.

David Bone, with the help of his wife, Gilda, and son, David, opened **Play It Again Sports** at 2145 West Stadium in the Farmer Jack mall this spring. The space became available when Caddy Shack moved its practice nets and lessons into their main store just two doors away.

Bone played on the U-M freshman basketball team back in the Cazzie Russell days in the 1960's. Still tall and fit, though with a visibly receding hairline, he gave up the job of vice president and controller for Olde Discount stockbrokers in Detroit to start the store. "I've been doing that kind of thing for about twenty years," he says. "I got tired of working for somebody else. Sport has always been part of my life."

The store is the fourth in a Minneapolis-based chain. Five or six more are scheduled to open in August. Bone hopes to sell mainly used sporting goods, but will also carry new items to fill out the stock. He says the chain affiliation is important for buying power and for networking; the chain also supplies him with closeouts and seconds.

"*The* single group of people we can be of most use to," Bone says, "is families with kids who play hockey. A single hockey season costs four hundred, easy. They can probably cut that in half here and sell us last year's stuff." Winter sports equipment, generally, is more expensive than summer sports, and so is usually a bigger part of the franchises' business.

Bone takes all sorts of sports equipment, except guns and knives, on outright

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purchase or on consignment. A lot of people evidently buy sports equipment in the forlorn hope that its mere purchase will somehow transform a sedentary life into an active one—a misapprehension that makes it a natural for the resale business. Bone says many of the items he gets in "were previously owned; whether or not they were previously used is something else again." When we were there, the choices included, from among a rich mix, a dome tent at $25, a compound bow for $129, a three-person rubber raft at $50, and bikes from $25 up.

If the store's name is causing any cases of deja vu, it's because from 1979 to 1981, two women, Marsha Lewis and Susan Stites, owned a similar store called "Play It Again." It was located in the little center where Huron splits into Jackson and Dexter avenues. "I think it's a wonderful concept, but we lost direction," Stites says. "It was a learning experience. I hope they do better." Her latest business venture ("I hope I make money *this* time," she says) is producing an automobile tour cassette to guide tourists through the Sleeping Bear Dunes. She got the idea from cassette-guided tours she encountered for sale in California and Arizona. —*L.K.*

Assorted notes

Two months ago, Geri Young changed the name of Geri's Clothes Cellar to Geri's Boutique and moved it from a downstairs spot on North University to 518 East Washington, a skylit spot behind Laura Ashley. In April, she opened **Geri's Shoes** at the same address, but in a room just up a short flight of stairs from her clothing showroom. The shoes, like the clothes, are sold at a big markdown.

Young's husband, David, an Ypsilanti dentist, has been a power behind the business all along, but his enthusiasm for the shoe store, its products, and its customers, is driving him to a more up-front position. "I did shoes because I met a shoe rep who was able to get me thirty percent off," he says. In early May, the store was carrying Caressa, Allure, Golo, Bellini, and Liz Claiborne Sports; Young says they're priced at 30 to 50 percent below list.

A Mediterranean-type extrovert with a big cloud of white hair, David Young finds shoes redefining his usual dentist's relationship with his customers. "I'm getting a new perspective on people," he says with a wide and engaging grin. "They're not looking at me in pain." He holds up a sensuously sculpted and pointy-toed classic pump and says gently, "I always thought they were a work of art. Making a bridge is a work of art. As a dentist, I appreciate a work of art."

★ ★ ★

Owner Pat Mahoney attributes the closing of **The Breadery** at 2370 West Stadium not to failure but to success. The bakery's wholesale and retail businesses were both thriving, but Mahoney says he had trouble getting enough top-quality employees to keep up with the demand. "Baking is a skilled trade," he says, "but it's not particularly well paying. It was a case of too many jobs chasing too few people. The manager was working more than fifteen hours a day and he said, 'I'm not going to do this anymore.' I don't blame him." Mahoney hopes to lease the space to another bakery, but that's not as paradoxical as it may seem. He says that a bakery with an owner on the premises could do fine, but that his own primary business obligation is to his chain of American Speedy Printing Centers.

★ ★ ★

Barrett's Furniture closed in May. It had occupied the building at 3040 Washtenaw that, like its neighbor on the corner of Platt and Washtenaw, dangles a collection of haphazard additions down a rear slope. The store was in the forefront, in the 1960's, with teak and rosewood Scandinavian-design furniture that was especially popular with architects of the flat-roofed "modern" houses of that time. It never seemed to change much after that, though, and seemed left behind as furniture fashions moved to an austere industrial look, and then into the more sensuous, full-bodied current styles.

★ ★ ★

With a tight parking situation to contend with, retailers on South University rely heavily on pedestrian traffic. That means a largely student clientele—a fickle, fast-changing group always moving on to the latest trends in fashion and food. Coupled with generally high rents, it's a treacherous situation for retailers. **New Image**, a store that sold charming and spunky women's clothes, locked its doors in April. Another merchant says owner Soon Ladd has moved back to Korea. Just down the same block, the **Steeplechase** men's clothing store at 1119 South University will soon be named **Camelet Brothers** again. Popular Steeplechase owner Terry Chase died last fall, leaving the store in troubled economic straits. Word on the street is that the Camelet owners, from whom he'd purchased the business, decided to step in again after his death.

In the next block, at 1122 South U, owner Paul O'Sullivan is turning Sully's into a more upscale restaurant and bar named **O'Sullivan's Eatery and Pub**. Sully's, a mini-food-court sort of place, never seemed to take off despite low prices and student-oriented food like fried chicken and tacos. O'Sullivan took a tip from the turn-around success story of Kaplan's Delicatessen. David Kaplan opened the deli, at 216 South Fourth Avenue, in October 1987. It soon became evident that the little place didn't have a strong enough concept to make it stick in anyone's memory. By the spring of 1988, John Ivanko, a senior at the U-M business school, had taken notice of the problem. He offered himself as a consultant to Kaplan with the intention of using the entire exercise as the subject of a paper. The two young men renamed the restaurant—it's now the French Market Cafe—created a New Orleans-oriented menu, and remodeled it, bringing both the place and Ivanko success.

Now O'Sullivan has hired Ivanko as a

consultant for his new eatery. It will be a full-service restaurant and bar with carry-out service in addition. It sounds a bit like an Irish Brown Jug, with Irish food specialties like shepherd's pie. Espresso and cappuccino are catching on in a big way all over the country. Espresso Royale on State Street is so busy that one observer says, "They could open three of those on the block and they'd all do OK." So the Irish-oriented O'Sullivan's will serve the Italian brews. Plans are for an early-July opening.

★ ★ ★

O'Sullivan also owns the **Food and Drug Mart** at the corner of Packard and Stadium. The Food and Drug is a neighborhood institution, almost to the point of being a civic center. It has a worn and utilitarian look that customers have come to take for granted, so there's something unsettling about hearing that the place is about to be remodeled and updated. It seems like a final and official recognition that the relatively well-off moms in the neighborhood are at work rather than in the kitchen all afternoon. "Extensive remodeling will begin in the fall," O'Sullivan says.

By rearranging the space, he'll have room for a prepared-food area. He'll be offering hot foods cooked on the premises, a salad bar, frozen yogurt, and baked goods. It's a big change, but one that seems welcome to Food and Drug's loyal neighborhood customers. One woman who has evolved from a housewife to a high-powered marketing consultant during her fifteen years of shopping and having prescriptions filled at the Food and Drug Mart (beginning with her daughter's diaper rash ointment, running through cough syrup, then acne treatments, up to birth control pills) says, "It's great news."

★ ★ ★

Aglow with optimism, two unrelated food franchises came to Ann Arbor in early 1987. **Grandma Lee's** took the old Pretzel Bell spot at the corner of Liberty and Fourth Avenue in January of that year. **All My Muffins** opened two months later, next to the Great Wall on Forest at South U. This spring Dennis Durco and a silent partner bought them both.

Durco, a young CPA who wears button-down oxford cloth shirts with a rep tie and a school ring (OSU), is president of a company called Gastronomics. It owns the license for U.S. franchise sales for the Canadian-based Grandma Lee's chain. Durco, who had been based in New York, says he felt the local outlet's bad image was going to damage franchise sales for the whole chain. Standards of cleanliness and service were low, profits were off, and it hadn't attracted its target customers. He traced those problems to inactive investor-owners (the store was owned by local attorneys and other professionals), so he bought it himself and moved here intent on proving that he can do better. He drafted his brother Joe, a recent Ohio University graduate, as manager. When a member of the Gastronomics board heard of the plan, he told Durco that the All My Muffins franchise was also foundering and suggested he buy it, too.

Turning around two outlets while running a franchise-sales business seems like a dauntingly ambitious plan; if there's one thing Durco has, though, it's confidence. He's already cast off the problems associated with twenty-four-hour restaurants by simply adopting new, shorter hours at Grandma Lee's. It opens at 7 a.m. daily now and closes at 7 p.m. Sunday through Wednesday, 9 p.m. Thursday and Friday, and 8 p.m. Saturday. Durco is remodeling the restaurant and changing the cafeteria offerings somewhat. He's also changing All My Muffins to a cafeteria line in order to add soups and sandwiches. Hours there are 7 a.m. to midnight every day.

Closings

Hardee's at 3325 Washtenaw is boarded up. A Maple Village Hardee's closed a few years ago and its building is now occupied by the Golden Chef Chinese restaurant. The fast-food chain replaced Burger Chef here, but never seemed to establish an identity as memorable as its predecessor's trademark illuminated white chef's hat. Some passersby already are hard put to remember just what business it was that occupied the deserted little red brick building. A teenager who lives near the Washtenaw Avenue store says, "The location was good for me, but I didn't like it so much. The food was kind of average."

★ ★ ★

Tamiko's closed in April—mere weeks after owner Greg Fenerli insisted that he planned to keep it open despite the arrival of Miki around the corner on First Street near Huron. Earlier this year, Fenerli also closed **Zorba's**, the Greek restaurant that shared the main floor of his building at Huron and First with Tamiko's.

Fenerli isn't talking right now, and neither is Whiffletree owner Rob Babcock, who recently purchased a half-share in Fenerli's liquor license. But carpenters were rebuilding the former Zorba entrance in May, encouraging rumors that the two have a new concept in the works. In the days before electric refrigerators, the squat brick building was a commercial ice-making plant; rumor has it that the new restaurant will be called **Robbie's Ice House**.

★ ★ ★

The **Southside** at Packard and State has closed. It was the successor of the Southside Grille, the refined diner that opened with astonishing fanfare four years ago. Even the devout foodies who flocked to the Southside Grille for chocolate waffles and mesquite-grilled hamburgers weren't enough to keep the original business solvent in the turbulent Ann Arbor restaurant environment; it's perhaps not surprising that its tamer successor had troubles, too. ■

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Thai cuisine ranges from mild and subtly flavored dishes to hot and fiery ones. We use a variety of herbs and spices in our foods, including garlic, lemon grass, galanga, ginger, basil leaves, mints, and hot peppers. Our curry paste is a blend of at least nine different ingredients.
Thailand's long, beautiful coastline has also given us wealth of traditional seafood dishes.
We take great pride in preparing Thai food, to make each dish a work of heart. Come and enjoy!
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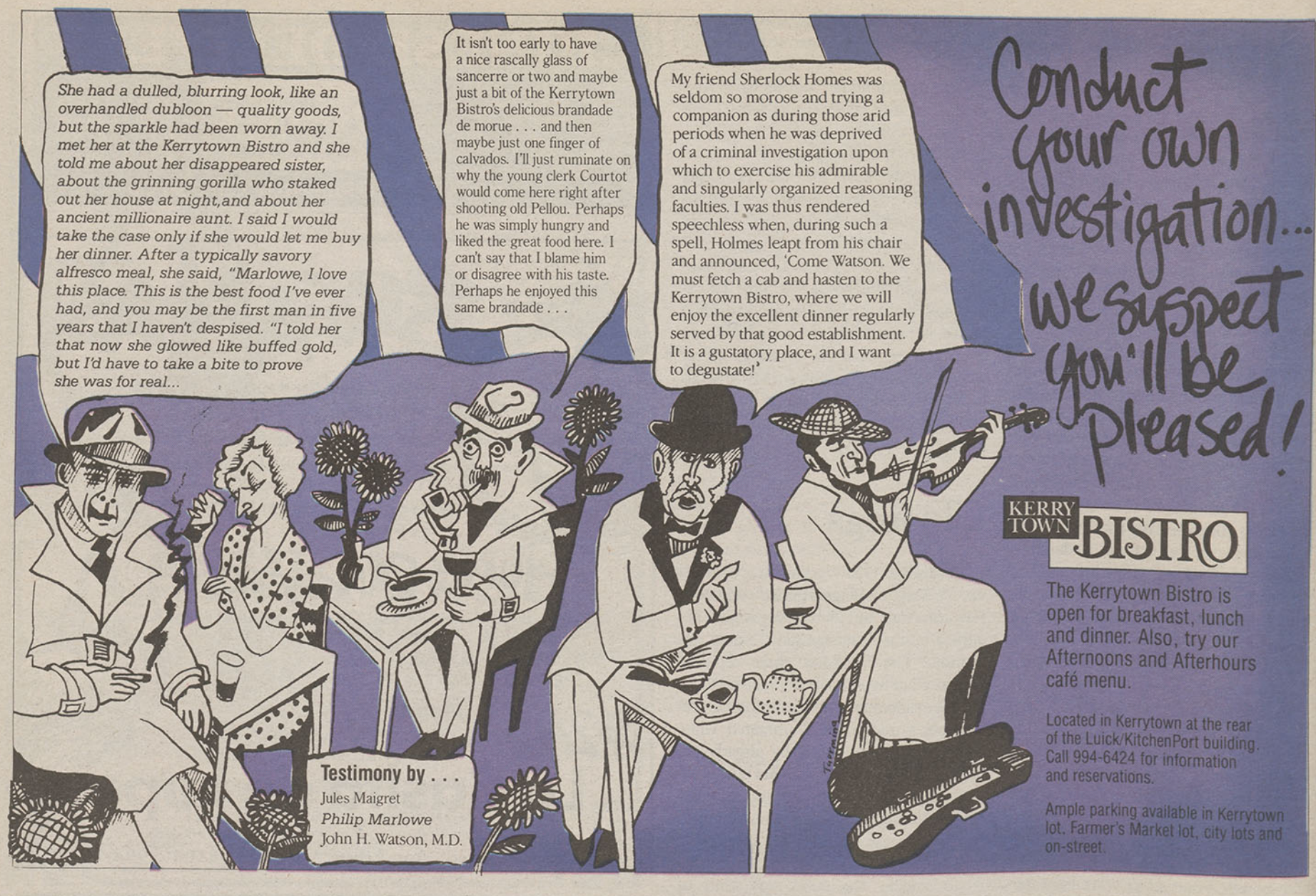
Lunch: 11:00-2:30
Tuesday-Saturday
Dinner: 5:00-9:30
Tuesday-Saturday
Sunday 5:00-9:00
Closed Mondays
Bangkok I
5333 Monroe Street
Toledo, OH 43623
419-885-8447
Bangkok II
313 Braun Court
Ann Arbor, MI 48104
313-662-9111


She had a dulled, blurring look, like an overhandled dubloon — quality goods, but the sparkle had been worn away. I met her at the Kerrytown Bistro and she told me about her disappeared sister, about the grinning gorilla who staked out her house at night,and about her ancient millionaire aunt. I said I would take the case only if she would let me buy her dinner. After a typically savory alfresco meal, she said, "Marlowe, I love this place. This is the best food I've ever had, and you may be the first man in five years that I haven't despised. "I told her that now she glowed like buffed gold, but I'd have to take a bite to prove she was for real...
It isn't too early to have a nice rascally glass of sancerre or two and maybe just a bit of the Kerrytown Bistro's delicious brandade de morue . . . and then maybe just one finger of calvados. I'll just ruminate on why the young clerk Courtot would come here right after shooting old Pellou. Perhaps he was simply hungry and liked the great food here. I can't say that I blame him or disagree with his taste. Perhaps he enjoyed this same brandade . . .
My friend Sherlock Homes was seldom so morose and trying a companion as during those arid periods when he was deprived of a criminal investigation upon which to exercise his admirable and singularly organized reasoning faculties. I was thus rendered speechless when, during such a spell, Holmes leapt from his chair and announced, 'Come Watson. We must fetch a cab and hasten to the Kerrytown Bistro, where we will enjoy the excellent dinner regularly served by that good establishment. It is a gustatory place, and I want to degustate!'
Conduct your own investigation... we suspect you'll be pleased!
Testimony by . . .
Jules Maigret
Philip Marlowe
John H. Watson, M.D.

KERRY TOWN BISTRO

The Kerrytown Bistro is open for breakfast, lunch and dinner. Also, try our Afternoons and Afterhours café menu.

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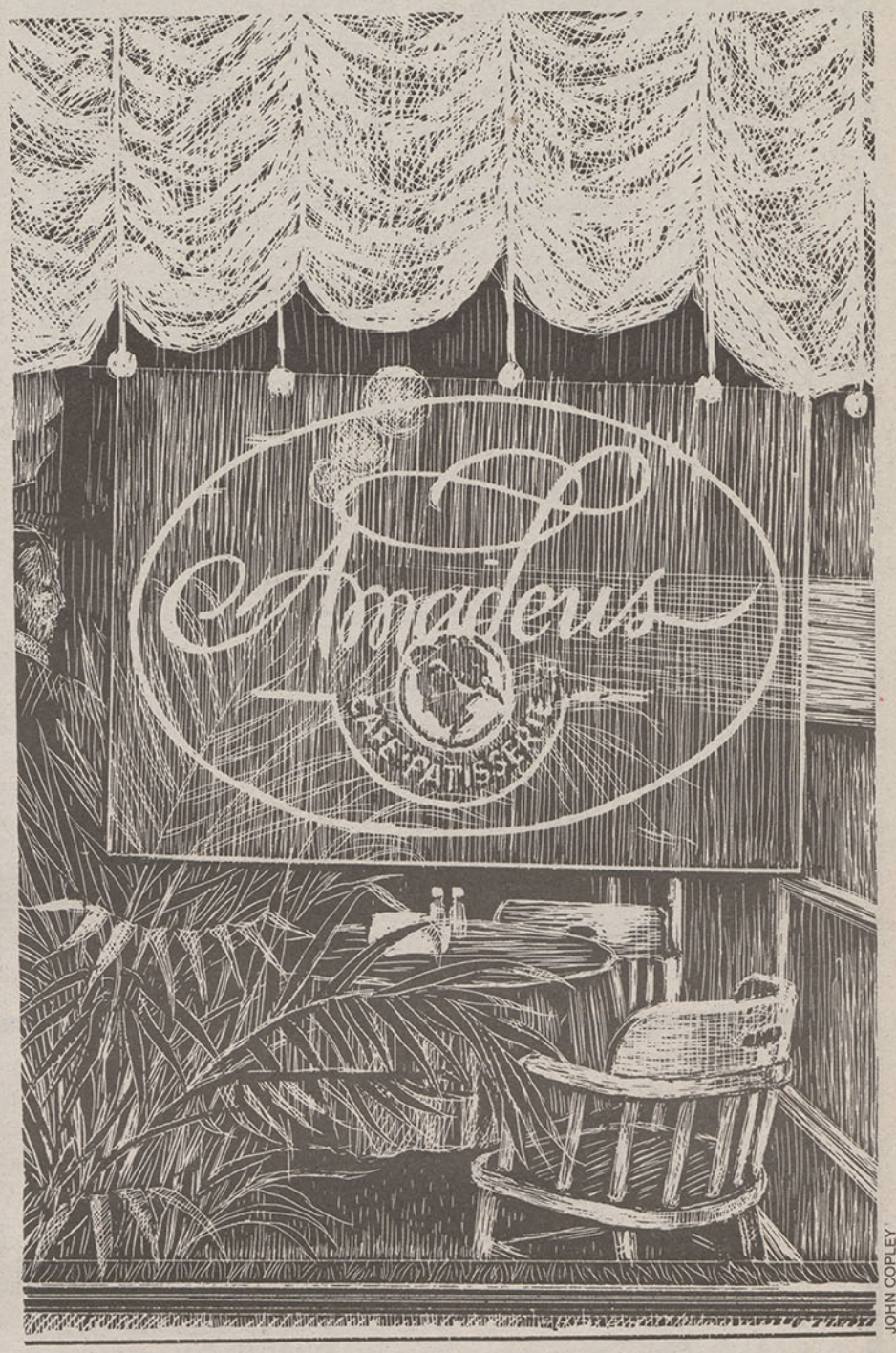
RESERVATIONS APPRECIATED

Amadeus Cafe

A sturdy Balkan menu in a pretty, genteel setting



JOHN COPLEY

Amadeus got off to a rocky start. Last summer's opening, when it finally did occur, years behind schedule, was followed by revision after revision of menu and service arrangements. Owners Pawel Strozynski and Krystyna Aniolczyk, Polish emigres, knew how to cook, but were apparently confounded by nearly every other facet of restaurant management and American business practice. When I was there in April of this year, though, the operation was nearly seamless, and the food ranged from very good to superb. What Aniolczyk and Strozynski eventually came up with is a happy meeting of style and substance: robust East European food prettily presented in small, manageable portions.

The handwritten menu (featuring some distractingly difficult penmanship that turns "Warsaw vegetable salad" into something that looks like "Varoom vegetable salad") is small and well thought out. The main menu falls roughly into three categories: sandwiches, hot entrees, and cold meat or vegetable salads. There's a simplicity and a completeness to all the meals served here. Portions are a bit small, but they are usually accompanied by two pieces of French bread and a small tossed salad. I liked not having to choose between different kinds of potatoes or salad dressings—the decisions about what goes well with this kind of food were made in the kitchen long ago, and they were pretty good ones.

The French bread is fresh and chewy, and the tossed salad, which isn't actually tossed at all, is a crisp, pristine mound of iceberg lettuce, tomato, and cucumber with a rosette of mayonnaise on top and a cup of ranch dressing on the side. This fresh, somewhat unusual salad variation works well with the heavy, well-spiced menu—much better than an oily, herby Mediterranean-type salad would. There's an extensive dessert and coffee menu, and on Sunday, a menu of light egg dishes, croissants, and home-baked rolls.

What they don't have here is perhaps worth noting. There is absolutely no broiled fresh catch of the day and no fancy salad greens. These omissions add to Amadeus's ethnic coherence, but may be the kiss of death if they're trying to target a contemporary clientele: in truth, most of Amadeus's clientele seems a bit long in the tooth.

As with most places that have the same menu for lunch and dinner, lunch seems a tad high priced, and dinner reasonable but skimpy. In my view, the small portions served here are not a drawback. It's nice to see a spirit of reason prevail with portion size. There are places in Ann Arbor where my leftovers could feed a Third World family for a week.

Chicken paprikash ($6.50), a small bowl of creamy, tender chicken stewed with several colors of peppers in a sour-cream sauce, had enough paprika in it that I could taste the sweetish flavor of this mild spice. Served over egg noodles and accompanied by salad and bread, it was a substantial lunch and exactly right for a modest dinner. The peppery Hungarian goulash ($6.50), served in the same kind of small bowl—a cereal bowl, rather than the wide, shallow bowls often used by restaurants for stew-type meals—was a thick soup of bite-size meat and many kinds of peppers, including a great quantity of black pepper. There were no noodles with this, but the chewy, elastic French bread served on the side was enough to cut the hot spices. It's unusual to find black pepper used unalloyed (or nearly) for hotness—so much prickly, short-lived hotness on the tongue was a strange and pleasant sensation.

The other entree I tried, the combination plate ($8.25), held small portions of the four Polish entrees: kielbasa, golabki (cabbage rolls), pierogi (a filled dumpling), and sobieski bigos (sauerkraut stew). The kielbasa was better than any I've bought; the pierogi, too, had that indefinable taste of something I couldn't reproduce in my own home or buy in the freezer case of a supermarket. The small cabbage rolls were hard pellets and their sauce a little acidic. They needed rounding out in both flavor and texture.

Unfortunately, only about a quarter-cup of sobieski bigos, a sour, salty, meaty stew of braised sauerkraut and kielbasa, was included. (Combination plates like this one are a good way to survey the menu, but can be a frustrating jumble of flavors that are gone before you can even figure out what you think of them.) While I thought it was good, it apparently ranks low on the popularity scale. After some incredulous responses from people who heard I like it, I went back to sample an entire portion ($4.25). On this trip, my companion said: "God! You knew it was going to look like that and you still ordered it?" (It's not a pretty dish—dark and mushy with a few bay leaves poking out of it.) The waiter who removed our dishes exclaimed: "An empty bigos bowl! We hardly ever see that!" Nearly everyone else who comes in contact with bigos evidently finds it dreadful.

This kind of food cries out for beer, and unfortunately, Amadeus has no liquor license. The nonalcoholic beers served here don't begin to fill the void, but there's one that's drinkable. An import from Norway, called Norsk, it tastes like a sudsy, citrusy ice tea. (Since I was there, Aniolczyk says they have discovered an even better one from Germany called Clausthaler.)

The cold meat and vegetable salads here make no health claims. The ones I tasted were all liberally bathed in fatty mayonnaise- or cream-based sauces. The servings are small, and I liked the presentation. Again, chewy French bread and the trademark tossed salad turned up on the side. The potato salad ($3.25) was a soft, bland mix of too-well-steamed potatoes, peas, and carrots in white sauce. The peas had a murky, sludgy canned taste and look. Smooth, buttery Salzburg chicken salad ($5.95) contained, in addition to the usual chicken salad ingredients, shredded carrots, almonds, and fat, juicy raisins that still tasted like grapes. This is a sugary, rich, and definitely not-for-everyday chicken salad. Salads are also available as side dishes, for $1.25 less, to complement other entrees or sandwiches.

Sandwiches come on your choice of rye or French bread. They're made from standard deli ingredients, like salami, corned beef, and Bavarian ham, but rather than stacked, deli style, they are served in a

Amadeus Cafe
122 E. Washington **665-8767**

Description: A pink and white candy-box cafe with about a dozen small tables. A large glass display case of elaborate desserts dominates the back.

Atmosphere: A dainty, Old World cafe atmosphere. Classical and Baroque music plays quietly in the background.

Hours: Tues.-Thurs. 11:30 a.m.-10 p.m.; Fri. & Sat. 11:30 a.m.-11 p.m.; Sun. 9 a.m.-3 p.m.

Prices: Most things from $3 to $9 (salads and sandwiches tend toward the lower end, entrees toward the higher end). Desserts and special coffees to $3.25.

Recommended: Sandwiches, chicken paprikash, Hungarian goulash, most Polish entrees. Desserts in general don't taste as good as they look—but don't miss Viennese coffee. There's a drinkable nonalcoholic beer called Norsk.

Wheelchair access: Fully accessible.

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more spare, artistic, open-face arrangement. Thin-sliced Bavarian ham ($5.75) was ruffled on the small crumbly slices of light rye bread and sprinkled with hand-pitted, sliced black olives, with a dot of mustard on the side.

My smoked salmon and caviar sandwich consisted of three pieces of French bread topped with thin leaves of smoked salmon, a little sour cream, cucumber, a sprig of dill, and a spoonful of golden large-egg salmon caviar. The salmon and caviar are supplied by Monahan's (of which Aniolczyk speaks with reverence; her tone of voice clearly implies that Ann Arborites don't understand what a gem the local fish market is). It makes an expensive little lunch at $7.75, but that apparently doesn't deter people. The waiter remarked that they had sold four in rapid succession the day I was there.

The best dessert is a cup of Viennese coffee ($1.95). A caramel base is put in the bottom of the cup, then coffee is poured over it and topped with whipped cream and cinnamon. Coffee refills are offered to soak up the thick caramel residue. The fruit tart ($2.75) is a light custard (I had to be told it was made with yogurt), topped with fresh, sliced fruit on a cookie-like shell; it was another good dessert. The tortes and cookies I tried were maybe not substandard, but they were less than perfect. A lemon torte ($2.75) was coarse-grained and had a texture like a dry sponge. The Swiss chocolate torte ($3.25) was moist and fluffy, but marred by a waxy tasting chocolate decoration. The small cookies ($1.25 for three) were not very sweet or rich and probably fine straight from the oven, but had a kind of old, waterlogged texture.

The desserts are listed on a menu, but most people can't resist the temptation of strolling over to the pastry case and trying to match the listings on the menu with the beautiful cakes displayed behind the glass. (They are enigmatically displayed with their smooth backs, rather than their revealing cut sides, to the viewer.) The stroll is inefficient and time consuming, but part of the fun of a dessert splurge. When the place is really crowded (which is seldom, so this is not yet a major problem), the constant stream of people gravitating to the dessert case causes a small traffic jam. The situation is further aggravated when the few wait people are commandeered to explain these elaborate confections while seated customers wait for food and drink.

At off-hours, Amadeus's large pastry case and small tables hint at the leisurely European cafe tradition. If you stop by outside of mealtimes, this is a place where you can lay out a small amount of money and sit for hours entertaining yourself with your own thoughts. This is a principle a lot of Amadeus's customers understand, to the extent that they often appear to have been sent over by a casting agency. One evening at twilight, for instance, the lone customer was a devastatingly handsome white-haired man in his sixties, wearing a threadbare suit, drinking an espresso and reading an art history book.

—Sonia Kovacs

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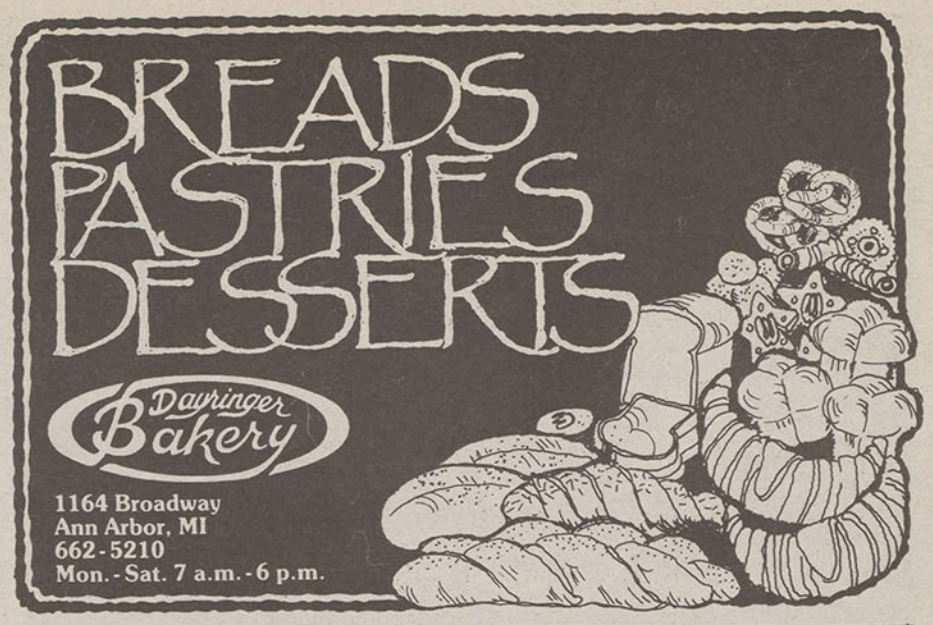

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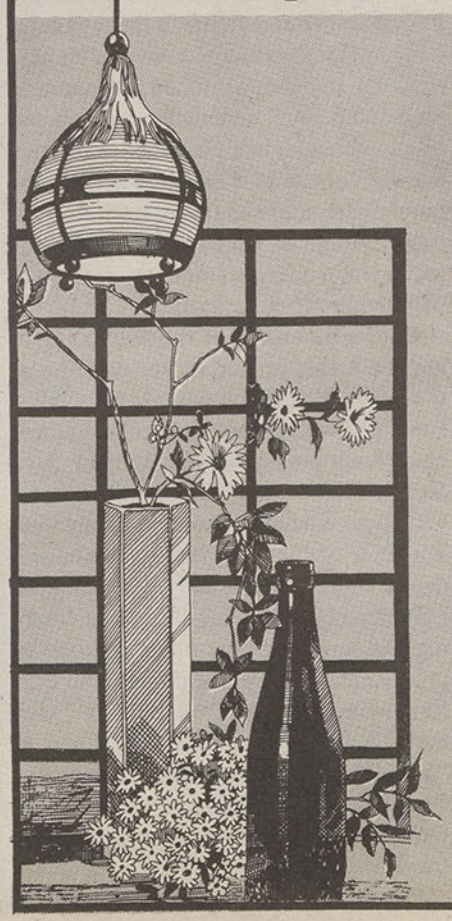

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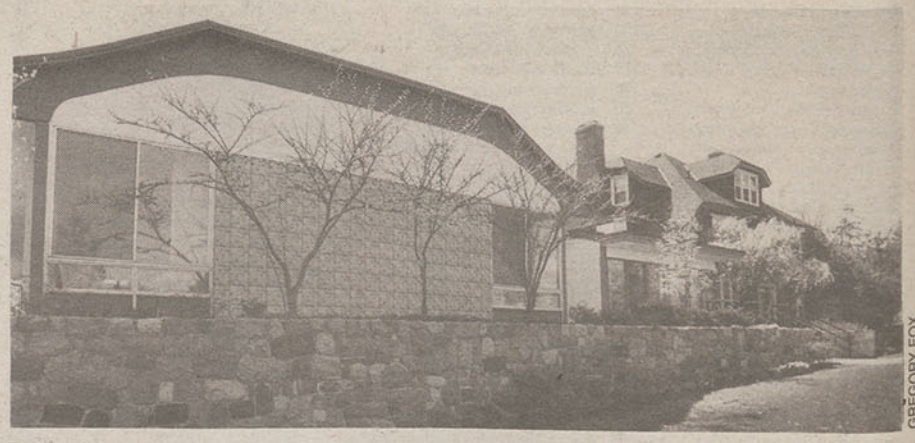

GREGORY FOX

Built 103 years ago as a plain farmhouse, 1830 Washtenaw was gentrified in 1917 with a total revamping in the Dutch colonial revival style (left). As homes on the street began giving way to institutions, the Women's City Club bought the house in 1951 and added a big modern wing eleven years later.

The three lives of 1830 Washtenaw

The stately and prestigious Women's City Club started as a simple farmhouse.

In its 100-plus years, 1830 Washtenaw has changed in harmony with the street it faces. Built when Washtenaw was a dirt country road, it was first a simple, boxy farmhouse. When Washtenaw became a fashionable address, the house was ingeniously transformed into an imposing home for a wealthy physician. As the Women's City Club since 1951, it has continued to evolve, expanding physically and adapting socially as it moves to encompass the needs of career women as well as club women. It provides meeting space for seventeen member clubs and 900 individual members, to whom its dining room, lounges, and library are an ideal place to hang out, entertain guests, or, in the case of the increasing number of professional women members, meet with clients.

The house was built by Evart Scott, who moved to Ann Arbor from Ohio in 1868 to attend the U-M. Scott completed only two years of college, but stayed in town to become a successful businessman, civic activist, and farmer. He was president of the Ann Arbor Agricultural Co., which ran a mill at Argo dam, and a member of the school board, the public works board, and the board of Forest Hills Cemetery.

Scott moved into the house on Washtenaw in 1886, a few years after starting an orchard and nursery on what was then a thirty-acre plot just outside the city limits. He planted elm trees along his 1,000-foot Washtenaw frontage (from present-day Ferdon all the way to Austin) and named it "Elm Fruit Farm."

In 1915, after the city had annexed the area, Scott sold the bulk of his farmland to Charles Spooner. Spooner subdivided it into building lots and, in collaboration with architect Fiske Kimball, built the elegant homes that still grace the neighborhood. Reminders of the land's earlier owner can be found in the street names Scottwood and Austin (the name of Scott's father, brother, and son) and in a few ancient fruit trees, most of them pear, found in the neighborhood.

Two years after selling the land, Scott moved to a smaller house at 1930 Washtenaw, on the eastern edge of his property. He sold the big house and three acres of land to Dr. R. Bishop Canfield, a professor in the medical school who was returning to town after wartime duty in the U.S. Medical Corps.

Canfield hired architect Lewis J. Boynton to turn the forty-year-old farmhouse into something more suitable for its increasingly prestigious address. Boynton succeeded in transforming the simple box into an impressive house in the then fashionable Dutch colonial revival style. He replaced the old-fashioned wraparound porch with small extensions on each end of the house. Then he added a massive sloping roof that came down over the porches and allowed the attic windows to peek through as dormers. The finishing touch was a delicate front entrance porch with slender Ionic columns.

Canfield was one of the nation's leading specialists in ear, nose, and throat problems. He and his wife, Leila, a nurse from Colorado, had one child, a redheaded adopted daughter, Barbara. Alva Sink, a longtime member of the Women's City Club, knew the Canfield family well. For three of the years that she was a student at the U-M in the early 1920's, she ran a private school on their third floor, teaching Barbara and five other children of prominent families, including Jane Burton, daughter of the U-M president. Mrs. Sink remembers the Canfield house as "beautiful," and says that the interior "looked much as it does today." She recalls that Mrs. Canfield's help included a cook, maid, and yardman.

Canfield died in 1932, at age fifty-eight, when his car ran into a tree near the present site of Arborland. He was returning home after driving his wife and daughter and Dr. and Mrs. A. C. Furstenberg (he would later become dean of the medical school) to Detroit to catch a train to New York, where all but Mrs. Canfield were to sail for Europe. Mrs. Canfield hurried home as soon as she received news of her husband's death. Unfortunately, the Furstenbergs and Barbara had already sailed. Informed by ship's radio, they could do nothing but sail on to Gilbraltar, where they boarded a ship returning to the U.S.

Mrs. Canfield continued to live in the house until her death almost twenty years later. When the house went on the market in 1950, a group of local women were looking for a location for a women's club. Up to then, many groups had met on campus, especially in the Women's League, but increased enrollment at the U-M after World War II made university space harder to obtain.

By then, too, Washtenaw's big houses weren't quite so desirable as they'd been: few postwar families could afford servants to care for rambling buildings and grounds, and the street's increasingly heavy traffic was a worry for children. (Washtenaw at that time was part of Route 23, which went through town.) To the chagrin of residents, some houses were being taken over by fraternities, sororities, and other institutional users like the First Unitarian Church, which had recently bought and remodeled a former home down the block.

There was opposition to the conversion of the Canfield home, but the proponents were capable, well-connected, and hard-working women. When critics said the house was not strong enough to hold the weight of large gatherings, member Elsie White had her husband, Dr. Albert White, head of engineering research at the U-M, arrange to have the house checked. Free financial advice was given by Earl Cress of Ann Arbor Trust, while the Roscoe Bonisteels, Sr. and Jr., donated legal advice.

The key hurdle of changing the residential zoning was solved after the group negotiated an agreement with the six nearest neighbors that they would tell the city council they had no objections to the club as long as there were no exits from the rear onto Norway.

After Barbara Canfield, by then married and living in Chicago, accepted the City Club's offer of $45,000 in January of 1951, the group went to work raising money. Margaret Towsley, secretary of the founding group, sent letters to all the women's clubs in town asking them to join and also to encourage at least a quarter of their group to enroll as individual members. Twenty-one clubs and 600 individual members responded, and by June 20, 1951, the final papers were signed. Supplementing membership fees with fund-raising activities, the group managed to pay the entire mortgage within five years. Just six years later, architect Ralph Hammett was hired to design a modern addition to house a large dining room, auditorium, office, main lobby, and lounge.

Today, women's clubs in many cities have lost members or completely ceased to exist due to the large number of women working outside the home. So far, the Ann Arbor club has maintained itself well. Though membership has fallen by about 200 women from its peak in 1970, the club is actively recruiting younger members with more evening programs, more events open to men, and a deferred membership payment plan for daughters of members. (The membership initiation fee is $200 and annual dues are $175.) Some of the younger members are housewives deferring careers to raise children, but many are career women—real estate agents, lawyers, and accountants. Says club archivist Ruth Whitaker, "It provides a forum for women doing volunteer work to touch base with people in the work world." Club president Greta Smith adds, "It's a good way to meet people if you're new in the area."

Most importantly, enthusiasm is still high. Elsie White describes the club as "a great blessing to the community," while Sink says, "It's the best thing Ann Arbor ever did for women—or rather, that they did for themselves." —*Grace Shackman*

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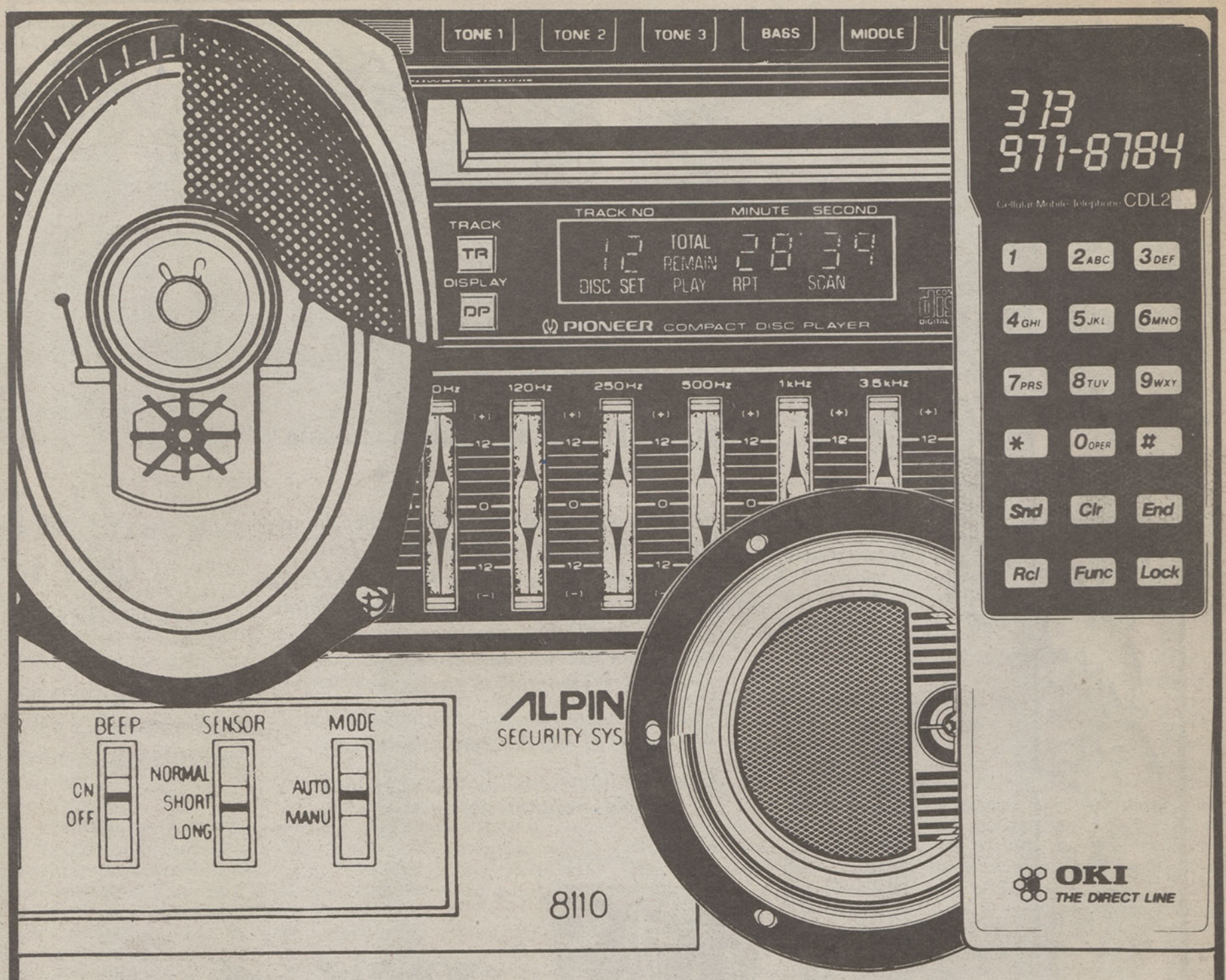

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